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ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

	PAGE.		PAGE.		PAGE.
ABYSSINIA,	395	EUROPE,	424	PALESTINE,	413
ALGERIA,	401	FRANCE,	490	RUSSIA,	511
ARABIA,	410	GERMANY,	505	SICILY,	484
ASIA MINOR,	414	GREAT BRITAIN,	513	SPAIN,	502
AUSTRIA-HUNGARY,	506	GREECE,	427	SYRIA,	410
BABYLONIA,	406	GREEK ISLANDS,	442	TUNISIA,	396
BELGIUM,	503	HOLLAND,	504	TURKESTAN,	404
BULGARIA,	507	ITALY,	467	TURKEY,	509
EGYPT,	373	KRETE,	449		
ELAM,	405	KYPROS,	422		

NOTE.—A list of abbreviations of the titles of societies and of publications cited in *Archæological News* will be found on the page following the *News*.

AFRICA.

EGYPT.

LORD CROMER'S REPORT ON THE MONUMENTS OF EGYPT.—A quarter of Lord Cromer's annual Blue-book on the affairs of Egypt is filled with matters affecting art and archæology. A considerable part of the Blue-book is occupied with the subject of the preservation of the Arab monuments, on which Mr. Stanley Lane-Poole addressed to Lord Cromer, at his request, a comprehensive report last year, which is here printed in full. Lord Cromer appears to have adopted all Mr. Lane-Poole's recommendations. Among the measures recommended in Mr. Lane-Poole's report and adopted in principle by Lord Cromer we notice the clearing away of the military slaughter-houses and other buildings which encumber and desecrate the splendid old mosque of Ez Zâhir Beybars; the more scrupulous exclusion of weather and birds from the closed mosques; the preparation of detailed descriptions, with plans, drawings, and photographs, of such ruins as cannot be at present repaired, and may fall before repairs can be begun; and the expropriation of the shops which "cling like limpets to the façades of the mosques"—but this last is a question of money and time. Another important step has been achieved by Lord Cromer: he has induced the Patriarch to place the Coptic monuments under the Commission for the Preservation of the Arab Monuments, so that there will be but

one authority watching over all the monuments which do not come under the Ancient Egyptian department controlled by M. de Morgan. The Patriarch "has entered into an engagement that no work of restoration shall be undertaken without the consent of two selected members of the committee, of whom Herz Bey will, without doubt, be one."

Altogether it looks as if a new era were beginning for the preservation of the Mohammedan and Christian monuments of Egypt, and Lord Cromer deserves the gratitude of all archæologists for the manner in which he has used his influence on behalf of their most cherished hopes.—*Athen.*, April 4, '96.

THE CHURCHES AND MONASTERIES OF EGYPT.—This translation issued by the Clarendon Press of the Arabic work attributed to Abu Salih, the Armenian, will be welcomed by students of the history of Christian Egypt. The translation and many of the notes represent the labor of Mr. Basil T. A. Evetts of Trinity College, Oxford, and formerly of the British Museum. He has also had the assistance of other scholars, such as Alfred J. Butler, F.S.A., whose work on the *Ancient Coptic Churches of Egypt* is our latest and best authority. The book is an illustration of the progress of research and of the increase of the resources of scholarship for which the present generation is noted. The original has been known for a long time, but has only now been put to use.—*Nation*, April 23, '96.

THE WORSHIP OF SERAPIS.—The July number of the SCOTTISH REVIEW contains an article on *The Worship of Serapis* by Mr. F. LEGGE, in which he seeks to identify the Ptolemaic deity of that name with the Babylonian Merodach.—*Biblia*, Aug., '96.

MEMPHIS AND MYCENAE.—Under the foregoing title, CECIL TORR has published *An Examination of Egyptian Chronology and its application to the Early History of Greece*, 8vo. pp. x, 72. Price, \$1.40. Macmillan & Co., New York. This volume may be described as a critical examination of the current doctrine that the Mykenaeen age in Greece can be fixed at or about 1500 B. C., on the strength of evidence from Egyptian sources. The criticism is altogether destructive criticism, since no arguments are brought forward to support the opposing thesis that the Mykenaeen age immediately preceded the year 700 B. C. The two views are not necessarily antagonistic, since the advocates of the early date admit that at Mykenai itself this type of civilization lasted a century longer than the year 700 B. C. The question at issue then is, did the Mykenaeen type of civilization flourish as early as 1500 B. C.? This question is one which can hardly be settled in any other way than by reference to Egyptian chronology. There certainly seems to be evidence that some portion of the Mykenaeen age was contem-

porary with the XVIII dynasty in Egypt. One would almost arrive at this conviction from reading chapter v of this volume, although the purpose of this chapter is to show the insufficiency of the evidence. Enough of the evidence, however, is given and more might be added of a cumulative character to give a high degree of probability to the current view. But, while the Egyptian relationship of the Mykenæan monuments appear to us to point to a date considerably earlier than 700 B. C., the chronology of the Egyptian Dynasties is still in the condition of insufficiently established hypotheses. Into this field Mr. Torr plunges with great boldness, bringing to view a large amount of evidence from Egyptian monuments and inscriptions. His study is characterized by painstaking and careful criticism. The result may be stated briefly: that the XII dynasty began in about 1500 B. C. at the latest; the XVIII dynasty in 1271 B. C. at the latest; and the XX dynasty in about 1000 B. C. at the latest. It is not denied that earlier dates are possible, though the contention is made that earlier dates than these cannot be proven. The facts which Mr. Torr has adduced for purposes of fixing Egyptian chronology are certainly of a nature to throw light upon the periods in question, and to give us ground to hope with him that the whole succession of the kings will some day be determined, together with the length of all their reigns, so that every event on record will be assignable to a certain date B. C.—A. M.

GRÆCO-EGYPTIAN PAPYRUS OF CLAUDIUS.—M. THÉODORE REINACH made a communication to the *AIBL* (March 20) on a Græco-Egyptian papyrus, a fragment of which (published by Wilcken) is at Berlin, and another at the Museum of Ghizeh, where M. Jouguet, member of the French School at Athens, has recently copied it. By combining the indications of these two fragments, M. Reinach has been able to restore almost completely the text of the document, which is the official report of a criminal audience held by the emperor Claudius, assisted by his counsel. The parties in cause are Herod Agrippa, king of the Jews, and the leaders of the antishemitic Alexandrians, Isidoros and Lampon. These two persons, condemned to death for crimes committed by them under Caligula, sought to gain time by making an accusation against Agrippa; but the emperor shut their mouths and ordered them to be led to punishment. The cynicism of their replies confirmed the severe judgment expressed by Philo the Jew.—*RC*, 1896, No. 16.

ALEXANDRIAN TOREUTIC.*—Up to the present time the luxury of

*THEODOR SCHREIBER. *Die Alexandrinische Toreutik. Untersuchungen über die griechische Goldschmiedekunst im Ptolemæerreiche. Extrait der Abhandlungen der phil. hist. Classe der koenigl. saechs. Gesellsch. der Wissenschaften*, t. XIV. Leipzig, Hirzel, 1894. In-4, p. 209, with five plates and 138 vignettes.

the Ptolemaic epoch has been known to us only by texts; Egypt, which has given us so many treasures, appears to have preserved but few relics of the Alexandrian goldwork and toreutic. It is this which explains the fact that the industry of this country under the Greek dominion does not yet occupy the place in the history of art to which it appears to have a right. In looking at *chefs-d'œuvre*, like certain pieces among the treasures in silver at Hildesheim and at Bernay, they have been generally thought to emanate from the Roman workshops of the time of Augustus. M. Schreiber is the first who has thought that they should be attributed to those of Alexandria. This opinion, already indicated by him in 1888 in a fine work which we have noticed (*Revue*, 1888, II, p. 228), has been developed in the course of the essay with which we are now occupied. The point of departure of the author is a series of five Græco-Egyptian moulds, in serpentine, steatite, and limestone, of which he has given good engravings. These moulds, destined for the casting of metals, present a great variety of motives of which some are strictly Egyptian (crocodiles, Harpocrates, Serapis, Bes): upon some of them may be distinguished hollows for the handles of paterae terminating at the lower part in two goose-necks. Now, the museums of Europe contain a considerable number of paterae, the handles of which are characterized by two goose-necks exactly like those of the Alexandrian moulds. Two of these handles alone, preserved in the Museum of the Vatican, come from Egypt; none are known to have come from Greece itself, or from Asia Minor; but Italy (in particular Pompeii), Gaul, Germany, Britain, the valley of the Danube, even Spain, have given many. As there can be no question as to seeking for the origin of these objects in Greece, the only choice lies between Italy and Egypt. M. Schreiber, after having given a long illustrated catalogue of the goose-neck handles of paterae and applied-work of the same style, examines the possibility of attributing the creation of these types to the Græco-Roman industry of the time of Augustus. He thinks not; he cites, in support of this opinion, the passage of Pliny (xxxiii. 157), according to which toreutic had degenerated to such a point that only antique works were sought after. The treasures of silverwork found in the western part of the Roman Empire contain numerous pieces (among the most beautiful specimens), which bear traces of long use and are badly preserved. It does not follow that the production of vases in relief, both in silver and bronze, was not very active in the Roman Period. They produced much, but they invented nothing. The antique methods were indefinitely copied and combined often in a skilful manner, but the types in favor were not the creations of Roman art. Caprices of fashion which caused sometimes one style to predominate and sometimes another, prove how

the industry was reduced to mere imitation. Assuredly, the pieces of goldwork serving as models were not all of Alexandrian provenance, and it is even singular that the texts do not mention any Græco-Egyptian silver vases, but the agreement of the moulds discovered in Egypt with a very numerous class of handles of paterae is an indication which must not be neglected. M. Schreiber attempts to complete his demonstration by showing the Alexandrian character of the varied and ingenious decorations which we admire upon the handles of decorated paterae and upon the vases to which the handles have been adapted. He has made a point of the resemblance between a group of metal vases in relief with others in glazed clay, which are certainly Græco-Alexandrian, on which we read the names of the Egyptian queens of the family of the Ptolemies. The analysis of the subjects which decorate the goose-neck vases, scenes from rustic life, interiors, groups taken from the cycles of Dionysos and Eros, agree perfectly with the idea which we have of the character and tendencies of Alexandrian art. All this, it is true, is not equivalent to a proof such as would be the signature of a Greek artist from Egypt on a vase from Pompeii, from Bosco Reale or from Bernay, and, however favorable may be the impression which the treatise of M. Schreiber leaves, we must recognize that he has been able to cite only resemblances. One cannot then consider the question as solved, but when we consider how much imperial Rome has borrowed from the Egypt of the Ptolemies in the way of administration, legislation, literature, and even religion, one is tempted to think that the near future will show that M. Schreiber is in the right.—SALOMON REINACH, in *RC*, 1895, No. 40.

RECENT EXCAVATIONS.—On the western bank of the Nile, Medînet Habu is disencumbered of the rubbish in which it was buried, and stands before us in all its stately magnificence; while Professor Petrie (who has just returned to Europe) has been restoring the topography of ancient Thebes. Mr. Quebell, Prof. Petrie's companion, has been chiefly occupied in clearing out the tombs among which the Ramesseum was built. In one of them he has found the relics of a hitherto unknown queen, who seems to have belonged to the xxii dynasty.—A. H. SAYCE (March 14) in *Acad.*, April 4, '96. The task of clearing Medînet Habu is now (March 21) practically completed, and very stately and magnificent looks the great temple of Rameses III.—*Acad.*, April 11, '96.

ABYDOS.—M. AMELINEAU, before the *AIBL* (May 29), gave an account of the excavations which were entrusted to him to be carried on in Egypt from November, 1895, to March, 1896. M. Amelineau has explored, in the necropolis of Abydos, a part not yet excavated by Mariette and his successors; comprising six or seven tombs already

despoiled by the monks of the VI century, but in which the explorer, by collecting with care the fragmentary objects, has discovered the traces of sixteen kings who reigned at a very early epoch, and who already used the titles which the Pharaohs were to use in historic times, yet whose names do not figure on any known list. M. Amelineau thinks that these Pharaohs lived six to eight thousand years B. C.—*RC*, 1896, No. 23.

ALEXANDRIA.—M. CLERMONT-GANNEAU presented to the *AIBL* (May 29) the impression of an inscription which bears the name of king Ptolemy Philadelphos, with a dedication from Thestor, son of Satyros. This inscription was discovered on the basement of the so-called column of Pompey at Alexandria.—*RC*, 1896, No. 23.

ASSIÛT.—"In the early spring of last year I checked all the published inscriptions of Assiût, made plans, etc., of the tombs, and copied the scenes and inscriptions in three hitherto unpublished tombs there. One of the latter is important, as it enables me to connect the Heracleopolite family of princes with that of the Hepzefas of the XII dynasty."—P. E. NEWBERRY, in *Acad.*, June 20, '96.

ASSUAN.—"In my last letter I believe I spoke of the inscribed granite stones, which have been found at Assuan, as altars (*AJA*, p. 69). So they are in a sense; but I should have described them more accurately had I called them pedestals, as they were the bases of bronze statues, the holes in which the latter stood being still visible."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

DAPHNAI.—The indigenous pottery discovered at Daphnai is divided into two groups (DÜMMLER, *JAI*, 1895, p. 35; *AD*, II, pl. 21). The most ancient group comprises especially some *situlae* of Egyptian form; the second group, in which the predominant form is that of the *amphora*, presents analogies with the *hydriai* of Caere and the sarcophagi of Klazomenai. M. Dümmler believes them to be the product of a second Ionian immigration, and thinks that they are not a natural development from the first group. On several vases there is the representation of an undraped woman seated astride a large horse and followed by a warrior. This is a new type, the interpretation of which is still unknown.—*RA*, March–April, 1896.

DIOSPOLIS PARVA.—At Hau (Diospolis Parva) blocks of stone have been found in the rubbish mounds near the river with the cartouches of Ptolemy X and Hadrian. Ptolemy X must, therefore, have restored the temple there.—A. H. SAYCE, in *Acad.*, May 2, '96.

ELEPHANTINE.—"While I was at Elephantinê with Mr. Wilbour we found, built into the wall of the Roman quay, a stone of the age of the XIX dynasty, with a curious inscription containing the name of

Rameses, the prince of the city of the Libyans (Lebu).”—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

In the island of Elephantinê, on the Nile, near Assuan, Professor A. H. Sayce has discovered an inscription of Khufu-ankh, a contemporary of Cheops, whose granite sarcophagus is now in the Ghizeh Museum. The city wall of Elephantinê was built over the rock on which it is engraved. The history of Elephantinê is thus carried back to the age of the fourth dynasty.—*SST*, May 9, '96.

EL-KAB.—"I spent a week at El-Kab, where Mr. Somers Clarke and his companions are still hard at work. He has uncovered more of the foundations of the late temple-buildings in the ancient city, which are composed of stones taken from the ruins of the older temples which stood there. Among the new inscribed blocks which have thus been discovered are three with the name of Rameses III, who must therefore be added to the list of royal builders at El-Kab. One of them states that 'his majesty gave orders to the governor of Thebes, the strategos;' another refers to the chief scribes in the Rolls office. Most of my time at El-Kab, however, was passed in copying the Old Empire *graffiti* on the 'great rock' near the temple of Amenôphis III."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

Mr. J. J. TYLOR has now ready for issue the second part of his great work, reproducing the wall-drawings and monuments of El-Kab, in Upper Egypt. The former volume dealt with the tomb chamber of Paheri; the present one will deal with the tomb of Sebsknekht, in the style of the old Empire, and possibly of the Hyksos period. It will be illustrated with eleven colored plates, and with a plan and architectural details by Mr. Somers Clarke. The edition is limited to one hundred copies.—*Biblia*, Aug., '96.

GEBELEN.—"The fellahin are rapidly destroying the scanty remains of the temple at Gebelen under the pretext of digging for *sebakh*, and by digging up Greek papyri and demotic *ostraca*, which are bought by the dealers at Thebes and elsewhere. As the so-called 'guardian' of the antiquities is the chief depredator among them, nothing will soon be left of all the interesting monuments which existed at Gebelen a few years ago."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

KOM OMBOS.—A. H. SAYCE writes to the *Academy* (March 14): "Mr. Wilbour and I spent a day in exploring the country on the west bank opposite Kom Ombos. Here on the edge of the desert we found a large 'Kom,' as large as the island of Philae in circumference, and consisting entirely of tombs. Two or three of these at the north end of the Kom had been opened. They were of the Roman age, the dead being buried in terracotta coffins. Another tomb on the east side had also been opened and utterly destroyed. This was of a much earlier

period, and the entrance to it had been constructed of that beautiful white limestone of which the temples of Abydos are built. About half a mile to the east of the Kom, in the middle of the cultivated land, we came across another smaller Kom, of rectangular shape, with a few remains of broken stone and of an encircling wall of burnt brick. The Shêkh of the village told us that he remembered large blocks of stone lying upon it which have long since been carried away. It is evidently the site of the temple of Contra-Ombos."

(March 21) "I forgot in my last letter to mention one of the most remarkable scarabs which have ever been met with. The *sebakh*-diggers are busy in the mounds of the old city of Kom Ombos, on the north side of the temple, and the other day Mr. J. Ward bought from them a fine green scarab, though much worn, which is in the style of the XIII dynasty. When I came to look at it, great was my astonishment at finding that it was inscribed with the words *Sutekh Apopi*. Here, then, we have a record of the Hyksos king, under whom the war of independence broke out, confirming the statements of Manetho and the Sallier Papyrus that his rule extended not only over Lower Egypt, but over Upper Egypt as well. What is still more interesting is the testimony it bears to the accuracy of the Sallier Papyrus, where the king is called *Ra Apopi*. Like a good Egyptian, the author of the Papyrus has substituted *Ra* for the heterodox *Sutekh*, which the scarab shows was prefixed to the royal name."—*Academy*, April 4, 11, '96.

KOM-ER-RESRAS.—"About two miles to the south of Fares (south of Silsilis), at a place called Kom-er-Resras, is the site of a large town and of a temple of rectangular form. We cleared away the sand from its foundation walls, and copied the inscriptions with which they are covered. The temple proves to have been built by Domitian, and to have been dedicated to Isis in her stellar character. In fact, the worship carried on in it seems to have been peculiarly astronomical, as the deities mentioned in the text are Ah (the Moon-god), Sirius, and Orion. It is interesting to find this monument of Domitian in Upper Egypt, since we know that he was a special patron of Egyptian religion. He built a temple to Isis in Rome itself; and at Kom Ombos, in the near vicinity of Fares, the chapel, on the south side of the great temple, was erected in his reign. The sanctuary of the temple at Kom-er-Resras measures 12 ft. by 12 ft. 8 in. North of the site of the old city is a ruined Coptic monastery, into the walls of which a good many stones from the temple have been built."—A. H. SAYCE (March 14) in *Acad.*, April 4, '96.

LISHT.—"One of the pyramids at Lisht may now be considered definitely to have been the tomb of Usertesen I (now in the Ghizeh museum). The discovery of the beautiful white limestone statues of

that monarch (xii dynasty) made there last year by M. Gautier has been followed this winter by the discovery of the finest and most perfect Egyptian altar in existence. It is of black granite, of very large size, and exquisitely sculptured with dedications to the *Ka* of User-tesen, I. One more addition has thus been made to our knowledge of the history of the pyramids."—A. H. SAYCE in *Acad.*, April 11, May 2, '96.

PHILAE.—"Captain Lyons has just returned to Cairo, having concluded his excavations at Philae. His latest discovery has been that of the temple of Har-nez-istef, to the north of Hadrian's chapel. Its stones had been carried away to build the Coptic Church of St. Mary. This discovery completes the number of temples known to have once stood on the island.—A. H. SAYCE in *Acad.*, May 2, '96.

SINAI PENINSULA.—EXPLORATION.—M. J. de Morgan, director-general of the antiquities of Egypt, left Cairo on April 18, on an exploring expedition to the Sinai peninsula. This part of the khedive's territory had not yet been visited by any of the directors of the service, and its scientific survey is much needed.—*Biblia*, Aug., '96.

A. H. SAYCE writes from Egypt to the *Academy* (under date of March 14, '96): "Mr. Newberry has lately returned from an expedition into the desert east of Quia, where, in the Wadi Gadammeh, about thirty miles northeast of Quia, he discovered and copied three Sinaitic *graffiti*."

TEL EL-HAMRÂWI.—TEMPLE OF SHISHAK I.—"I hear that the remains of a temple and stones bearing the name of Shishak I have been found at Tel el-Hamrâwi, near the station of Râs el-Khalîg, north of Mansûra."—A. H. SAYCE in *Acad.*, May 2, '96.

THEBES.—EXPLORATIONS BY PERCY E. NEWBERRY.—Mr. N. writes from Cairo, June 1, '96: "For the past fourteen months I have been living at Thebes, copying certain of the private tombs there and making a thorough exploration of the necropolis, with somewhat surprising results. From time to time, ever since Pococke first explored the ancient capital of the country, Egyptologists have been busy there; and many European scholars, such as Champollion, Rosellini, Wilkinson, Lepsius, Ebers, and Brugsch Pasha, have chosen the necropolis as their centre for investigations on the western side. Yet it is astonishing to find how little really systematic work has been done, and how little is known of perhaps the most interesting and instructive part of Thebes—its private tombs. During my explorations there I have catalogued and classified nearly 200 inscribed tombs, of which perhaps only eighty were previously recorded. In no case, I should mention, have I opened out a new tomb—the above number merely represents those accessible to the public at the beginning of 1895. Many of the previously unrecorded tombs contain scenes and inscriptions of great interest; and it would seem that the reason why they

have until now escaped notice is that they are for the most part inhabited, and have been for years, by the *fellahîn* and antiquity dealers of Gourneh. The natives have, as a rule, a great objection to their houses being inspected by Europeans, especially the inner apartments, which are generally occupied by the *harim*, and since a government permit has to be obtained for digging for antiquities, another reason has arisen for their dislike to be visited by Europeans. Not being allowed to dig in the open, they tunnel in at the back of the tombs which they inhabit, till they come upon others untouched. I have myself crawled along many tunnels thus formed (one for a distance of at least 200 yards) connecting several tombs now rifled. Doubtless there are many others that have escaped my notice. Living as I did during the late spring and early summer of last year in the village of Gourneh, among our finds the most interesting of the period of the XVIII dynasty were (I) of the early period of that dynasty, the tomb of a steward of Amenhetep I, others of important personages of the reign of Queen Hatshepsut, including that of one of her *vezîrs*, and another of the engineer employed by her to superintend the cutting of the two great obelisks at Karnak: (II) of the reign of Thothmes III, the tombs of: (1) a Prince of Thebes; (2) the king's chief steward; (3) a superintendent of his storehouse; (4) his privy seal, and (5 and 6) that officer's *wakîls*; (7) a superintendent of the countries of the north; (8) an unrecorded *vezîr* of this reign; and (9) the king's chief herald and scribe of the soldiers: (III) of the succeeding reigns of this great dynasty, the tombs of: (1) a Prince of Thebes; (2) a superintendent of the garden of the temple of Amen; (3) a "cabinet" minister, and (4) a chief of the police under Amenhotep II; (5) a privy seal, (6) *vezîr*, and (7) Prince of the Fayum, under Thothmes IV; and (8) a steward of the king in Thebes under Amenhotep III.

"During my stay at Thebes I also made a complete copy of the great tomb of Rekhmara, a task which occupied some six months' hard work on ladders and by candle light. This I hope to publish next winter or spring."—*Acad.*, June 20, '96.

KARNAK.—A. H. SAYCE writes to the *Academy* from Egypt (March 14): "M. LEGRAIN has just finished his winter's work at Karnak, and has returned to Cairo. Nothing could have been better or more skilfully done; and, considering the difficulty and magnitude of his task, it has been performed in a wonderfully short space of time and at a wonderfully small outlay. The walls and columns have been cleared of earth almost to their foundations, and have been effectively repaired, restored, and made thoroughly secure. The change effected in the great Hall of Columns is magical. The walls and pillars have been almost doubled in height, and one feels, as one walks among them, that 'there

were giants in those days.' An avenue of sphinxes has been found, leading westward to a stone quay, on the walls of which are a number of inscriptions, important from an historical point of view. One of them, for instance, is dated in the thirty-ninth year of Shishak III, which will require a revision of our chronology of the period; and another contains a new cartouche. Among the hieroglyphic texts is a faintly-traced Phœnician *graffito* in which occurs the word *Khopesh*.

"M. Legrain has farther discovered a considerable number of inscriptions—mostly fragmentary—and the remains of a chapel of *Shep-en-Apt*, 'the royal daughter of *Piankhi*.'

"Miss BENSON's excavations in the temple of Mut at Karnak have yielded a number of valuable monuments, one of the most interesting of which is a fine statue in Gebel-Ahmar marble, in a perfect state of preservation, of SEN-MUT, the architect of Dêr el-Bâhari and the temple of Mut itself. He also states that he superintended the construction of certain buildings in the temples of Karnak and Luxor, and was overseer of the granary of Amon. The inscription on the statue is longer and more important than that on the statue of the same individual which is now in the museum of Berlin. I may add that his walking-stick, with his name upon it, is in the hands of the German consul here in Luxor.

"Besides the statue of Sen-Mut, Miss Benson has found another large and well-preserved statue (in white limestone) of a certain BAK-ER-KHONSU, as well as portions of a frieze on which the Ethiopian king Piankhi gave a detailed account of the ships he captured from the princes of the North, of their precise size, and of the spoil he obtained with them. On one of the fragments is a picture of 'the great ship of Sais' (which seems to have been about 80 feet in length) as well as of Tef-nekht, the Saite prince. Close to the Piankhi fragments is a block of granite with the cartouches of Tut-ânkh-Amon.

A. H. Sayce writes from Egypt, under date of March 21: "Just before I left Luxor the excavators in the temple of Mut brought to light another stone belonging to the frieze of Piankhi, with the representation of another of the ships he had taken from the princes of the north. The frieze shows that Piankhi must have exercised his power sufficiently long in Thebes to have been able to work at Karnak.

(March 21): "The inscriptions engraved on the newly-discovered quay at Karnak are records of the height of Hâpi, the Nile, in each of the years in which they are dated, and consequently they are not only important to the historian, but also of considerable value to the modern Inspectors of Irrigation. They belong almost entirely to the XXII, XXIII, XXV, and XXVI dynasties, and among them is the cartouche of an unknown king. In one record the fifth and sixth years

xviii *dynasty*.—The funeral temple of Amenhotep II was discovered north of the Ramesseum. Some large brick tombs—one of a priest, Tahutinefer—stood on the rise of rock: on these Amenhotep II built his temple. Amenhotep III altered it, adding a colonnade in front, the foundations of which are of his grandfather's sculptures; and thus it was adapted for Princess Satamen. This fell into disuse, and was occupied as a school for young sculptors, whose trial pieces remained. In the xxiii dynasty a great brick tomb, with wells, was built over it. The piling and interpenetration of the building of all these periods, of which but a small amount remains, made this a confused site. Of the first temple we have foundation deposits of Amenhotep II, and a fine seated granite statue of his, unhappily headless. Manetho is brilliantly vindicated. He assigns twenty-six years to this king; but as no monumental dates were above five years, the short chronologists scorned him. A wine jar, however, bears the name of the king, and is dated in the twenty-sixth year.

The funeral temple of Tahutmes IV was found south of the Ramesseum. This had been a very fine building, the great court having a triple colonnade at the sides, and the portico being a double colonnade. It was completely destroyed by Ramessu II, only the bases of some columns and a few foundations remaining. The foundation deposits were all thrown out, and the inscribed stone which had covered one of them was found in the Ramesseum; the bricks were also used in that later temple. Some fragments of colossi of limestone were found, including the lower half of the king's face. Below the temple was a large re-used tomb, containing a mass of burials, which from their position were contemporary with the temple. A collection of eighty skulls, all of one age and rank in life, were thence secured: they vary much in form. The great temple of Amenhotep III behind the colossi was not included in my permission; but I found more sculptures of it than could probably be obtained on its actual site. Merenptah had ruthlessly looted it of everything movable to build his temple behind it; and broken-up statues, sphinxes, tablets, etc., were thrown into the foundations to support the walls built of the fine blocks, which were turned round and recarved. We thus found that an avenue of colossal jackals had led to the temple, each with a statue of the king between the paws, and resting on an inscribed base with a cornice: they were thus exactly analogous to the ram-avenues of Karnak. Of statuary there were pieces of a colossal group of Amen and Amenhotep, and of a sphinx whose head was five feet across, beside smaller sphinxes, all in hard limestone. Two steles are now removed to the Ghizeh Museum. One of limestone, over six feet high, shows the king offering to Amen, and a double scene of the king

in a chariot driving over a group of the northern nations, and again over a group of southerners. The work of this is very fine, and the composition unique. The other stele is the largest known in granite, and of magnificent polish; it is 10 ft. 3 in. high and 5 ft. 4 in. wide, with a scene of the king offering, and an inscription of thirty-one long lines below, concerning the offerings to Amen. This was largely erased by Akenhaten, and re-engraved by Seti I, who added a line recording his restoration.

Amenhotep III also rebuilt the small temple of Uazmes, as we found a ring of the king under the great door-sill. Probably of this date is the bust of an exquisite statue of a queen, in hard limestone, found in a small chapel behind the temple of Amenhotep II.

xix *dynasty*.—The funeral temple of Ramessu II, so familiar as the Ramesseum, would perhaps be thought well known enough; but a great work remained to be done there in clearing all the brick galleries around it. This has been the special affair of the Egyptian Research Account, and Mr. Quibell has had it in hand the whole season. The foundation-deposits of the temple were discovered, and great quantities of ostraka, etc., of the same date. Besides these the galleries yielded dozens of burials of the xxiii dynasty, having been much divided into funeral chapels at that age. These were plundered anciently; but much valuable material has been obtained, the cartonnages giving many genealogies of royal relatives. The front court of the temple proves to have had Osiride colossi along the sides of it; and the construction of the whole temple and buildings around it is being completely planned. An earlier building has stood here, apparently; for in the axis of the court, at a very low level, a drum of a column of earlier work was found *in situ*. The whole site behind this had been used for a cemetery before the temple was built.

The funeral temple of Merenptah has been often attributed to Amenhotep III, owing to all the material having been plundered from the temple of the colossi. Some work remains of the later king; a large slab indicates a Sudan war by a procession of negro soldiers; the upper half of a colossal statue in black granite has preserved for us the finest portrait of Merenptah, with the features quite intact; and the great black granite stele of Amenhotep III was built in, with its face in a wall, and carved on the back with a scene of offering, and an inscription of twenty-eight long lines; altogether this stele bears about 6000 hieroglyphs.

The foundations of the funeral temple of Queen Tausert were discovered, with extensive deposits, in the sand. Five hundred scarabs and plaques, and twelve hundred objects of offering, all in coloured glaze pottery, were found in this one site. The form of the name is

new; but as the historical evidences show that it must belong to the age of this queen, and the cartouche can be read as hers (beneath its forced imitation of Ramessu II), we can hardly refuse to see in this her temple begun before her marriage.

The similar foundations of Saptah's temple, with similar deposits but poorer in quality, were also found. No trace of Tausert occurred here; but each deposit contained a slab with the cartouches of the king, and another with the name of the chancellor Bai, and also rings and cartouches of Bai.

Of later times Ramessu III had rebuilt part of the Ramesseum galleries; chapels were arranged in them in the XXII-XXIII dynasty, of which many pieces of wall-painting remain, and much cartonnage, bead work, thousands of ushabtis, and a great alabaster pan inscribed for a royal grand-daughter, were obtained. A prominent bit of brick wall standing high on the south of the Ramesseum was part of a large tomb, which proves to belong to Khonsuardus, chief goldsmith of the temple of Amen in the XXV dynasty.

Though all the royal monuments go by agreement to Cairo, yet there is an encouraging amount of material to come to England, which will probably be exhibited at University College in July. The good results thus obtained in history by the recovery of these temples, and especially by the great inscription of Merenptah, should encourage the public to forward such enterprise, especially when directed to small sites of importance like those worked this year. The whole cost of these discoveries is under a thousand pounds, which will be mostly covered by the value of the objects secured for our museums. I hope to see the Research Account enabled this year to extend its work by taking up some of the students now waiting to find scope for such labours.

I should add that, partly assisted by the Research Account, Miss Paget and Miss Pirie have made a full-sized facsimile of the important tomb of Ptah-hotep at Sakkara, beside copies of parts of the tombs of Mera and Tii, which show the games similar to those of Ptah-hotep. Miss Pirie has also been copying paintings and sculptures from the excavations, which could not be brought to England. There is a wide field for accurate copyists in securing the knowledge of the paintings, which are all too rapidly perishing in Egypt.—W. M. FLINDERS PETRIE, in *Acad.*, April 11, '96.

A. H. SAYCE writes from Cairo (April 18): Prof. Flinders Petrie, in his letter to the *Academy* of April 11, notices that one of the temples discovered by him this winter must have been built by Queen Ta-Usert, the last sovereign at the XIX dynasty, though "the form of the name is new." That he is right in the identification is made clear by

some scarabs published by Dorow and Klaproth from Palin's Collection (*Collection d' Antiquités égyptiennes*, Paris, 1829), pl. xxvii. Nos. 1493, 1494, and 1497, which read *Usert-sotep-n-Mât*. So long as Ta-Usert reigned alone, like Hathepsu, she adopted the style of a male sovereign, and her cartouche was accordingly assimilated to that of Rameses II.—*Acad.*, May 2, '96.

MEMNONIA.—TEMPLE AND INSCRIPTION OF MERENPTAH.—In the *Contemporary Review* of May, 1896 (pp. 617–27), Professor Flinders Petrie gives a full account (with translation by Mr. Griffith) of the inscription of Merenptah (B. C. 1200) found in the excavation of this king's sepulchral temple at Thebes. It is especially important as being the first mention of the Israelites on monuments discovered in Egypt. This inscription mentions "the people of Ysiraal," and records their defeat by king Merenptah, the son of Rameses the great. Professor Petrie thus describes the excavation: "Last December, on my arriving in Egypt, M. de Morgan, the Director of the Department of Antiquities, most cordially agreed to my being permitted to excavate an important district at Thebes, containing most of the Royal funerary temples. Three months of excavation in this ground brought to light the sites of four royal temples hitherto quite unknown—those of Amenhotep II, Tahutmes IV, Tausert, and Saptah, dating from about 1450 to 1150 B. C.; another temple was identified as belonging to Merenptah; and two others already known—of Uazmes and Rameses the Great—were fully explored and fresh results obtained. With six of these temples we are not here concerned; but that of Merenptah contained the historical prize of the year. . . . Whereas his grandfather, Seti I, had piously restored the monuments and edited the inscriptions of past kings, Merenptah wilfully destroyed and defaced the most beautiful sculptures for the sake of the rudest commemoration of himself. Thus we find that when he required to build his funereal temple (as every king did, in order that his *ka*, or double, should be worshipped before as well as after his death), he set it just behind one of the most extensive and magnificent buildings then standing, and proceeded to destroy that building for material.

"Amenhotep III (about 1400 B. C.), who was, perhaps, the most sumptuous of Egyptian monarchs, had left a glorious monument for his funeral temple, the only sign of which usually seen is the pair of Colossi, so celebrated as the Colossi of the plain of Thebes. These stood before the entrance, and far behind them stretched courts and halls, the beauty and size of which we can imagine from the contemporary temple of Luxor. Most brilliant statuary adorned the structure, and an avenue of immense jackals—the sacred animal of the god of the dead—led up to the entrance, like the rams, each guarding a

statue of the king, in the avenues of Karnak. All this was standing intact when the ruthless Merenptah cast envious eyes on the material. The statues were first smashed to pieces, and laid down for the foundations of his temple, every portable block of sculpture was carried away to ruin; sphinxes were broken up, or laid in pairs, head to tail, under a column; a stele was trimmed down to go under another column; enormous blocks were taken and laid face down for the foundations of walls, their brilliant sculpture—as fresh as when first cut—being now visible below them; the jackals of the avenue and their bases were split into slices, and laid down in the ground. In every direction it is only too plain that the great temple was completely cleared of all that was portable, to form the foundations of the new one; while the walls were built of the great blocks of Amenhotep's masonry, and the brick store-chambers show his stamp on the mud bricks.

“For a great account of his religious benefactions, Amenhotep III had selected a splendid slab of black syenite, penetrated with quartz veins. It stood 10 feet 3 inches high and 5 feet 4 inches wide, while its thickness of 13 inches of such a tough material prevented its suffering from a mere fall. It is the largest stele of igneous rock known, and was polished like glass on its exquisitely flat faces. The religious change of Amenhotep IV led to his erasing the figures of the god Amen, and nearly all the inscription. But Seti I piously re-engraved both the scene and inscription, and added that the ‘restoration of the monuments was made by *Maat-men-ra* (Seti) for his father Amen’. This noble block Merenptah stole and re-used; the face of it was set into a wall, and the back of it thus shown was engraved with a scene and a long historical inscription of Merenptah. It was afterwards overthrown on the destruction of his temple, and lay flat on the ground without any damage but one small chip. The amount of inscription on it is almost without precedent. One side alone contains nearly twice as much as the enormous stele of sandstone still lying in the temple of Amenhotep, and both sides together contain about 6000 signs. The condition of it is perfect; not a single sign is defaced or injured; the scenes are complete, the faces of the figures as fresh as when cut, and the painting on the scene of Merenptah is as bright as if laid on yesterday.”

The inscription—after enumerating the victories of Merenptah over the land of *Zahi* (Phœnicia), the *Mashawasha* (Maxyes of N. Africa), and *Lebu* (Libyan) people—ends with the passage in which the Israelites are mentioned thus: “For the sun of Egypt has wrought this change; he was born as the fated means of revenging it, the king Merenptah. Chiefs bend down, saying ‘Peace to thee’; not one of the nine bows raises his head. Vanquished are the Tahennu (N. Africans);

the Khita (Hittites) are quieted; ravaged is Pa-kanana (Kanun) with all violence; taken is Askadni (Askelon?); seized is Kazmel; Yenu (Yanoh) of the Syrians is made as though it had not existed; *the people of Ysiraal is spoiled, it hath no seed*; Syria has become as widows of the land of Egypt; all lands together are in peace. Every one that was a marauder hath been subdued by the king Merenptah who gives life like the sun every day."

Professor Petrie considers five different possible historic views of this spoiling "of the people of Ysiraal:" (a) the oppression of the Israelites in Egypt; (b) an invasion of Palestine after the Exodus; (c) its application to a remnant of the Israelites in Palestine who did not go down into Egypt; (d) as applying to a part of the Israelites in Egypt who may have returned into Canaan soon after the famine; (e) as applying to a portion of the Israelites who may have entered Palestine directly at the time of the Exodus. Professor Petrie favors hypothesis c or d.

Professor W. MAX MULLER (in the N. Y. *Independent* of July 9, '96) discusses the historic implications of the hymn as affecting the date of the Exodus of the Israelites; and gives the following translation of this passage in the hymn:

"The chiefs lie prostrate uttering '*Shâlôm*' [written *sha-l-ma*; this Canaanitish word may signify here 'peace, salute,' as well as 'mercy'].

Not one is raising his head among the nine [a mythical number] barbarian nations.

Plundered is Libya (*Jehenu*),

The Hittites keep peace;

Captured is the Canaan [widest sense, i. e., Syrian coast] for all [its] wickedness,

Led away is Ashkelon (*As-ga-ru-ni*, Spiegelberg *re-ni*),

Caught is Gazer (*Qa-za-ra*),

Yenuam [near the northern frontier of Palestine] has been annihilated, *Israel has been torn out without [any more] offshoot*.

Palestine has become a widow [i. e., helpless, feeble; a paranomasia between *Kha-ru*, 'Palestine,' and *kheret*, 'widow'] for Egypt,

All lands together, they are in peace,

Any stranger who appears [lit. whosoever tramps abroad],

He is subjected by the king *Binrê-hetep-her-mêit*, the son of the Sun, Merenptah," etc.

Prof. SAYCE writes from Cairo, under the date of May 4: "Petrie's Stela has arrived at the Museum, and it turns out that my reading of the important passage is right, and his and Spiegelberg's are wrong. The campaign of Merenptah was in the south of Palestine, where he

received the tribute of Ashkelon ; and his reference to the Israelites is the Pharaoh's version of the *Exodus*. Spiegelberg has now found the name of the Israelites in another of Merenptah's inscriptions, where it has hitherto been overlooked."—*Acad.*, May 16, '96.

MEMNONIA.—DEIR-EL-BAHARI: TEMPLE OF QUEEN HATSHEPSU.—UNIQUENESS OF PLAN AND STYLE.—The student of Egyptian art, and especially of Egyptian architecture, has now at his disposal on the spot every facility for the study of a monument unique among all those preserved to us in the Valley of the Nile. The temple of Deir el Bahari is completely cleared, and is now free from the last of the rubbishy mounds which last year still encumbered its enclosure wall on the south.

This great work has extended over nearly three winters, and has occupied 215 working days. The temple of Hatshepsu now presents a striking sight to the traveller approaching from Goornah along the old central avenue, or on the flank from the Ramesseum. The proto-Doric columns give one the impression of a Greek temple; and the white limestone of which they are made, though by no means to be compared to white marble, contributes to that illusion.

Even the casual visitor is immediately struck by the fact that this temple is unlike any other, both in plan and in the details of style adopted in its construction by the architect, Senmut. There is no other Egyptian temple known to us which is built on a rising succession of platforms; and we are therefore without comparisons for our guidance in seeking to ascertain how the architect was led to the adoption of this scheme. To some extent it may have been suggested to him by the nature of the site at his disposal, by the huge steps in which the rock of the foundations descends to the plain. What was the distinctive use of each of the three platforms on which the temple was built? Our excavations have proved that the lowest platform was treated as the garden, or rather the orchard, of the temple, and that the trees planted in it were artificially watered. But the central and most extensive of the platforms, on the one side abutting against the cliffs, and on the other supported by a decorated retaining wall, seems to have been a clear space, and may perhaps be considered as corresponding to the spacious colonnaded courts preceding the sanctuaries in temples of both Pharaohs and Ptolemies. Neither have we any certainty as to the proposed use of the four unfinished chambers opening on to the colonnade on the northern side of the middle platform. Like the lateral chambers at Denderah and Edfu, they may have been intended as storerooms for the incense and sacred oils, the garments and numerous utensils necessary to performing the various rites of the complicated Egyptian ritual. Or, like the court of the altar of Har-

makhis, they may have been sanctuaries dedicated to the cult of divinities more especially worshipped in other parts of Egypt. But the more plausible supposition is that they were meant to be funerary chapels for members of the queen's family.

The above may serve as examples of the many unsolved questions raised by the study of this remarkable building; and the solution of the problems is the more interesting, since Deir el Bahari is the oldest of all the funerary temples in the so-called Memnonia of Thebes.

Again, the similarity of the architecture at Deir el Bahari to that of Greek temples is forced upon us, especially when looking on the white columns of the Anubis Shrine after coming from the Ramesseum. This impression is not only a general one, but is borne out in some detail by a comparison between the fluted columns of Hatshepsu and those of the Doric order, by a consideration of the architectural proportions of this part of the building and the relations between column and architrave. At Deir el Bahari nothing is on a gigantic scale; but it seems to me that when the Egyptians turned aside from the style which was here applied so successfully, in favour of the massive architecture of Karnak and Medinet Habu, they deviated from the path which would have led them to elegance, and preferred the majestic and the colossal.

PRESENT STATE OF EXCAVATION.—At the end of last winter, it could indeed be said that the temple was practically cleared. Nevertheless, the excavation was at some points incomplete; and the work of last season, which has been on a much smaller scale than that of the preceding, has now completed it. Last year the enclosure wall on the south was still encumbered, and the retaining wall of the Hathor Shrine was visible to but half its depth; now the enclosure wall is not only entirely bared, but it is divided by a wide open space from the mounds of rubbish which cover tombs and structures older than the temple of Hatshepsu.

PUNT SCULPTURES.—In the course of this year's work we have found many fragments of the famous Punt sculptures, all emphasising the African character of the country in which the expedition landed, but testifying also to the fact that the population of that country was not homogeneous. In addition to the genuine Puntites, with aquiline features, pointed beards, and long hair, there are also represented negroes of two different shades of colour—brown and black. The native huts were apparently made of wickerwork, and in front of one of them sits a big white dog with pendant ears. Another dog of the same kind, and led by a string, is being brought to the Egyptians. Birds with long bills are seen flying out of the trees from which men are gathering the incense, while the nests which they have forsaken are robbed

of their eggs either for food or for some religious observance. Unfortunately these precious fragments do not complete the missing scenes, of which the destruction must not be attributed wholly to tourists and antiquity dealers: this work of havoc was begun in ancient times.

ANCIENT SITE OF THE TEMPLE.—The Hathor Shrine projects beyond the southern edge of the middle platform. Parallel to the Shrine a wall branched off at right angles to the enclosure wall forming a small court already destroyed in the time of the XXI dynasty. The corner of the wall alone remains. Our excavations in the soil of this court and along the outside of the shrine confirm Mariette's discovery, that the temple was built on the site of a necropolis of the XI dynasty. In the immediate vicinity of the temple I came across some dozen tombs, which I thoroughly cleared, finding that, as usual in most Egyptian cemeteries, they had all been anciently rifled. Some had been re-used in the XXI dynasty for priests of Amon. But even in a rifled necropolis we may hope to discover occasionally a tomb which was overlooked by the plunderers, and to this end it is necessary that every tomb in the place should be systematically excavated. The tombs at Deir el Bahari are all on the same plan; they are rectangular pits cut in the soft and flaky rock to a depth of ten or twelve feet. On one side, generally on the west, opens a small chamber originally closed by a brick wall, which contained one coffin only. The plundering of these tombs had usually taken place shortly after the burial; and in such cases the rubbish with which they were filled consisted of the rock chips made in the course of cutting out the pit. Several pits, which, judging from the nature of the rubbish that they contained, were apparently untouched, proved to have been completely cleared except for a few wooden figures, or a little coarse pottery. But when a pit contained stones, some of which had obviously been taken from the walls of the temple, there could be no doubt that the tomb had been re-used; and in one case the door had been closed with two or three stone slabs, and the tomb itself contained a yellow mummiform coffin of XXI dynasty style.

NECROPOLIS OF THE XI DYNASTY.—The interments of the XI dynasty were apparently made with a certain amount of luxury, and the tombs originally contained valuables, otherwise they would not have tempted the cupidity of the robbers. I could form some idea as to what the character of this necropolis must once have been from a tomb which had been only partly plundered. In emptying the pit we found two pieces of the gilt case of the inner coffin, and the blue glazed-ware bead necklace of the mummy. The chamber contained a coffin in the style of the XI dynasty, made of sycamore wood, rectangular, very thick and heavy, and in a perfect state of preservation. Outside, on

box and lid, are lines of blue hieroglyphs giving the name of the deceased, and also there are two large eyes, a decoration characteristic of coffins of that period. The angles are lined with gilding. The inside is entirely covered with paintings and inscriptions. Above are horizontal lines of large hieroglyphs most exquisitely painted, as well as representations of the object supposed to be placed near the deceased : mirrors, necklaces, bracelets, etc. Below and on the bottom are funerary texts, in a script intermediate between hieratic and hieroglyphic. In the coffin had been left pieces of a very thick cartonnage, entirely gilt, except the necklace, which was painted in colours, and the hair. The mummy must have had jewels, which had been stolen, but the plundering seems to have been done hastily. The sandals and the pillow, both gilt, had been left, as well as many objects which had been deposited near the coffin. These objects are similar to those discovered at Meir in tombs of the VI dynasty, but they are of less artistic value. We got out two wooden boats with their crews, in one of which the figure of the deceased is seen sitting under an awning ; two models of houses containing numerous figures—one of them emptying bags of corn into a granary ; in the other a bull is seen lying on the ground, with his legs tied together while a man cuts his throat with a knife. We also found statuettes of men and women, carrying jars, loaves, and various provisions in baskets. These objects recall some adjuncts of the earthly life of the deceased, and were intended to answer the same purpose as the pictures on the walls of the tombs at Ghizeh and Sakkara. There was hardly a single tomb in which some such model figures had not been dropped. In one they had been jumbled together in a corner with the bricks of the door, in order to make room for the mummy of a priest of Amon, evidently of no high rank, since it was his office to prepare ointments for the use of the high priest.

It is remarkable that this beautiful coffin does not bear the same name inside and outside. Inside the deceased is called *Buan*. He was a man of high rank with numerous titles, among which are those of Head of the Treasury and Head of the Granaries, showing that his position was one of considerable power. But on the outside he is called simply *Menthuhotep*, a name probably assumed as being that of the king under whose reign he had spent the greater part of his life, or to whom he was most indebted for the favours which he had received. I take it that the life of *Buan-Menthuhotep* was contemporary with the end of the XI dynasty and the beginning of the XII. His coffin, with all its paraphernalia, is now at Ghizeh. In artistic beauty and in preservation it is certainly one of the finest to be found in any museum.

As my work was exclusively directed towards the temple and all that concerned its structure and its history, I did not go out of my way to make further researches in the adjacent XI dynasty necropolis. It is a place where interesting and probably fruitful excavations might be made; and I believe that a systematic exploration of the space between the temple and the cliff which bounds the amphitheatre of Deir el Bahari on the south would reveal not only the whole extent of the necropolis, of which we have investigated one outskirt only, but also remains of buildings erected by Antefs and Mentuhoteps, kings whose dates and succession are now the object of much discussion among Egyptologists.—EDOUARD NAVILLE, in *Academy*, May 16, '96; *Egypt. Explor. Fund.*, p. 33. See JOURNAL, VIII. 578-82; IX. 253-57; X. 234-36, 381-83.

ABYSSINIA.

THE SHEMITIC ISHTAR CULT.—Dr. George A. Barton, in *Hebraica* (x, 202), writes on this subject. Dr. B. had already published in *Hebraica* some account of the Shemitic Ishtar cult in all the Shemitic lands except Abyssinia, but was until now unable to find any trace of it among the Ethiopians. At last, however, a deity bearing this name has come to light in an inscription from this part of the Shemitic area, so that we are assured that in some form this cult was coëxtensive with the Shemitic peoples. The evidence for this comes from Professor D. H. Müller's *Epigraphische Denkmäler aus Abessinien*, Wien, 1894. The inscriptions published in this work are edited from impressions made by J. Theodore Bent. The inscription in question is in the Geez script, and dates from the early part of the fifth century A. D. . . . Ezana (the writer) calls himself king of Aksum and of several other places, including Raidan and Saba, indicating that at this time the mother country of Sabaea, or Southern Arabia, was subject to the Abyssinians. The inscription records a victory of Ezana over the people of Adan and the capture of prisoners, and then proceeds: "and he returned back unharmed with the people of Adan and erected a throne here in Sada and committed him to the protection of Astar, Barras, and Medr." This passage shows that chief among the deities of the royal pantheon was a divinity identical in name with Athtar, Ishtar, and Astarte. This name attests the presence of the Ishtar cult in Abyssinia. An inscription published by Derenbourg in the *Journal Asiatique* (8 série, vol. II, p. 255) proves the theory of the late Professor W. R. Smith, that Athtar was originally a mother-goddess in Arabia, and then developed into a masculine deity, as it shows clearly the transition from the one to the other.

TUNISIA.

INSCRIPTIONS AT MAKTAR AND SBEITLA.—M. Cagnat read before the *SAF* (June 26, '95) a communication from M. GAUKLER with regard to some newly-discovered inscriptions in Tunisia. (1) An altar of limestone was discovered in the very centre of the ancient city of Maktar by M. Masson on April 17, 1895. The squeeze was taken by M. Bordier. There is an inscription engraved on it covering several lines. (2) A column in limestone, broken at the top; discovered in one of the walls of the Byzantine basilica of Rutilius. There is an inscription engraved on the column; the form of the letters is interesting, but denotes a late period. (3) A fragment from the same site completing the inscription already published in a supplement of the *Corpus*, No. 11809, and found by the side of the dedication to Constantine, dated from 306 to 308 (*CIL*, suppl., 11804). (4) Sepulchral inscription on a lintel from the same Byzantine basilica of Rutilius. Judging from the inscription one may conclude that it was placed over the door to a mausoleum constructed by Q. Vibius Saiaga for himself and his family. (5) At four kilometers east of Sbeitla, MM. Dubiez and Duversin discovered four boundary-stones bearing the same inscription on two of their faces. All these boundary-stones are still driven into the ground. They are 1.50 m. in height, 0.50 m. wide, and 0.12 m. thick. They describe a circle to the north of the track of Djilma; and the distance between each of them is from 180 to 398 metres.—*SAF*, pp. 227–30.

CARTHAGE.—THE PUNIC NECROPOLI.—M. Héron de Villefosse communicated to the *AIBL* (sitting of Feb. 7, '96) a letter which he had just received from R. P. DELATTRE, containing interesting details of the new discoveries just made by him at Carthage: "I resumed again last month the excavations of the Punic necropolis of Douïmès. From Jan. 13 to 31 twenty-seven tombs were opened. The furniture was always noticeably the same: common pottery to which was added from time to time the hatchet, the mirror or the bronze cymbals, beautiful black pottery, small Greek vases, pieces of ostrich eggs, scarabs with hieroglyphics, amulets, beads from a necklace, medallions, earrings, *unguentaria* in alabaster, polished stones, sea-shells, perfume-cases, etc. Of all the tombs discovered last month the most interesting was met with on the 31st of January. The tomb itself possessed no particular interest, for it was a simple trench enclosed by movable slabs, but the furniture gave us an agreeable surprise. It was composed first of the usual lamp and its patera, and of the two vials, one of them of red earth with a narrow beak, and the other of yellow red with a circular opening. Together with this ordinary pottery was found a bronze hatchet, a very fine shell, fragments

of ostrich-eggs preserving traces of the face which was painted on them, and finally several pieces cut out of white stone, such as an Egyptian head, a cup, and three very small seats of different forms (a bench, an armchair and a stool). But the most singular pieces amongst this funerary furniture are five intact terracotta figurines. Aside from a statuette of a seated goddess of an archaic Greek or Cypriote style, the four other figures are in the Egyptian or pseudo-Egyptian style. Their height varies from 25 cm. to 195 cm. They were stamped in a mould and their outline is surrounded by a sort of margin. The reverse is flat, excepting the part corresponding to the face, which is hollow. The upper part of the head is pierced with a hole. Their form is that of mummies. The largest and the smallest have the arms stretched out and attached to the body; the two others, of the same dimensions, 22 cm., have the left hand raised and laid upon the chest. The smallest is of brick-red earth; the others are of yellow clay. The face, arms and feet (that is, those parts of the body which are not covered with a vestment) are painted red; black serves to accentuate the eyes. But what gives these figurines a particular interest is that they are completed by ornaments painted on the clay. Upon the largest we recognize traces of a necklace and a girdle with the two fringed ends hanging down in front of the body. On the second and third, which appear to have come from the same mould, black and red lines indicate the girdle and the border of the vestment. On the front of the shoulders the painter has reproduced the *oudja* or eye of Osiris. These two figurines wear around the neck a necklace from which hangs an object represented by a square lozenge. Lower down on the chest the seal or large seal-ring is held by a triple cord passing under the left hand. The smallest figurine wears around the neck and on the upper part of the chest four necklaces joined together and forming, as it were, a pectoral. All, with the exception of the first, are ornamented with crescents. Each crescent is indicated by four touches with the brush. The girdle is carefully indicated with its two ends with long fringe. Finally, the bottom of the robe is ornamented with lozenges imitating the lotus-flower. The effect produced by these colored figurines is striking. What is most remarkable in their decoration is the brilliant preservation of the colors and the surety of the hand which applied them.

At the following sitting of the *Académie* (Feb. 14), M. Héron de Villefosse presented photographs of the terracotta figurines which were described at the preceding sitting. The most striking feature of these representations is the aspect of hieratic stiffness. The influence of Egypt dominates in them. The photographs show four female

figures, standing and draped. Some have the two arms lowered and attached to the body; the others have the right arm lowered and the left arm brought up to the chest between the two breasts. The face is full and very round; the eyes are indicated by little projecting cushions; the ears are broad and entirely detached from the cranium; the hair, treated in a simple mass upon two examples, is on the other hand indicated more carefully on another by a checkered design analogous to that which was used on the Villedon mask coming also from Carthage. These figures are clothed in a long clinging vestment, below which appear the two naked feet brought together, and they are decorated with paintings the preservation of which is wholly exceptional.

Certain Cypriote terracottas have already brought out the important part played by the use of color in the preparation of the statuettes which are deposited within the tombs. The new discovery of P. Delattre confirms these observations in a striking manner. Many Phœnician figurines still preserve evident traces of the colors with which they have been enriched, but on the greater part of those which have come down to us these traces of color are effaced or are merely preserved in an indefinite way. On the contrary the new figurines from Carthage have preserved a remarkable brilliancy of coloring and freshness. All the details rapidly drawn by the pencil of the workmen are clearly visible. We can understand, in examining these photographs, why the modelling of analogous figures coming from Cyprus or from the coast of Syria is always indicated in so slight a manner and often times entirely insufficiently. The light hand of the workman supplies this defect in the modelling by touches of brilliant color. The borders of the vestment are indicated by very clearly painted bands. It is evident that the drapery opens in front, and is held around the waist by a girdle of which the two extremities end in long fringes. The two females whose left arm is brought up to the chest appear to sustain with their hands a rich chain-necklace painted around the neck which, falling to the lower part of the chest, ends in a reverse crescent. This necklace (*hormos*) occupies more than a third of the total height of the figurine. The *oudja*, or mystical eye of Osiris, is painted on each of the breasts of the two figurines. All the fine lines of this decoration are in black, and all the broad lines and touches are in red.

Two Greek terracottas of antique style, also painted, coming from Boiotia, offer from a decorative point of view, some curious points of contact with these two figurines from Carthage. Instead of the *oudja*, one of these terracottas found at Tanagra bears on the breast two painted Tritons; the other, found at Thisbe, bears in the same position two large roses. Both of these represent also a goddess dressed

in a long robe held in by a girdle with broad pendant ends. This is a very characteristic decoration and without doubt traditional. We must remark also the surrounding mounting which forms the background of these figures and from which they are detached in half relief, having thus the appearance of covers of sarcophagi. The reverse is probably flat. This is a peculiarity which is found on terracottas of a Sardinian provenance, and notably upon the terracottas from Tharros preserved in the British Museum, which is a new proof of the close relations uniting Carthage and Sardinia.—*Comptes rendus, AIBL*, 1896, pp. 52–54, 70–72.

An Egyptian Statuette.—At the March 20 sitting of the *AIBL*, M. Héron de Villefosse communicated a letter from PÈRE DELATTRE signaling the discovery at Carthage of a small statuette bearing on the reverse an Egyptian inscription. The head of the figurine is lacking, and with it disappeared the upper part of the text. The personage is figured squatting, with each foot upon a crocodile, and he holds in each hand a lion by the tail. M. Maspero thinks that the figurine is a fragment of an amulet belonging to the series of the *Horus on crocodiles*, and having inscribed on its back the remains of the formula against noxious animals. This piece was found in a Punic tomb of the necropolis of Douïmès.

The excavations of February have brought to light thirty-three tombs.—*RC*, 1896, No. 16.

PÈRE DELATTRE writes to the *AIBL*, from Saint-Louis (June 2d, 1896), that he has continued during the past month the exploration of the Punic necropolis on the property called Douïmès at Carthage. From May 1–31, twenty-seven tombs were opened. Besides the customary potteries, some of the burials contained vases of fine black earth, and others with figures of animals of Greek manufacture, some *alabastra*, objects in ivory, scarabs, etc. But the most interesting piece is a lamp of a primitive type which has preserved the authentic mark of its origin; this lamp bears, in fact, a Punic inscription composed of five letters traced with a dry point. These excavations brought up to 121 the number of Punic tombs discovered since the beginning of the year.—*RC*, No. 24.

HADRUMETUM (MOD. SOUSSA).—ROMAN VILLA WITH MOSAICS.—*AIBL*, sitting of July 13, 1896—M. GAUCKLER, director of antiquities in Tunisia, presented some reproductions which he had taken at a Roman villa recently discovered at Soussa, the ancient Hadrumentum, by Captain Dupont, during the work of constructing the new arsenal. This habitation, adjoining the house of Sorothus which was uncovered in 1886, was, like the first, entirely paved with rich mosaics. Those which have just been brought to light ornamented

the *exedra*, the reception apartment of the villa, isolated from the other rooms by a wide corridor. This corridor, ornamented with a geometric motive, widened out in front of the entrance so as to form an antechamber and rounded out like an apse on the side opposite to the *exedra*, toward the central court. The pavement of the apse is strewn with flowers and fruit: on the walls, also covered with mosaics, appears a sea-view. In the antechamber, boats with fishermen fishing with hoop-nets, with trident and with *éperon* ploughed through a sea full of fish. On the threshold of the *exedra* are figured two nymphs standing between two seated marine-divinities. In the middle of the central hall of the *exedra*, which is a *triclinium*, there is a large mosaic in the form of an inverted *T*, with numerous medallions containing fish, birds, and various quadrupeds, which surround a group representing the carrying away of Ganymedes. Each of the arms of the *T* is ornamented with a special subject; one (which appears to have been made at a later period) presents a large geometric composition, studded with numerous medallions; the other, of marvellous execution, represents the Indian triumph of Bacchus. The artistic value of this decorative *ensemble* allows of its being dated at the end of the first century of our era. The mosaics were immediately removed under the care of the *Service des antiquités* and are now deposited in the museum of Bardo. Later they will be placed in the local museum of the city of Soussa.—*RC*, 1896, No. 28.

HIPPO.—ROMAN MOSAICS.—M. Héron de Villefosse communicated to the *Comité des Travaux* (sitting of July 8, '95) a note which he had received from M. PAPIER, President of the Academy of Hippo, on the subject of the Roman mosaics recently discovered at Hippo on the property of M. Chevillot. The first mosaic, two m. below the surface, measures 6 m. by 9 m. It represents a Nereid, seated on a hippocamp, of almost natural size, with the arms stretched forward. In one hand she holds a buckler(?), and in the other she carries a tabor, which she presents to two horsemen on the gallop. The background of this picture is covered with numerous fishes and crustacea of all sizes. A magnificent border of acanthus-leaves surrounds the subject. This beautiful work is executed in small cubes of varied and brilliant colors. The head of the female is ornamented with a diadem. From her neck hangs a beautiful necklace, and her arms are ornamented with two bracelets, one at the wrist, the other above the elbow.

There was a second mosaic near the first, which had been uncovered, measuring 2 m. by 3 m. It was found at the same depth as the other. On it are represented two beautiful tables, artistically decorated, separated from each other by an oval stand, also ornamented. On the right, one can see the end of two other tables, which allows one to suppose

that the mosaic continued further on that side. The colors of this mosaic are equally varied and brilliant. With the exception of two small circular holes which existed when it was discovered, its preservation is perfect, although it has been long exposed to the influence of the weather. In front of the large mosaic No. 1 and upon one of its longest sides, there are three other mosaics placed one above the other, each being separated by a layer from 20 to 30 cm. thick. The last mosaic is 4 m. below the surface. The first one (as well as M. Chevillot could remember) represented a horseman, which leads me to suppose that it extended further and that the subject was completed by other figures. The house itself in which M. Chevillot lives was built over certain other mosaics, and he found a number of fragments all of which came from two of these mosaics. One represents a swan on whose back is seated a cupid wearing a pretty necklace around his neck and holding in his hand a small wand with which he guided the bird. The other mosaic also represents a cupid, who is seated on the back of a peacock; the tail of this bird was wide-spread, and the extremity of each of its beautiful feathers was composed of small glass cubes. These two mosaics also were in a perfect state of preservation, but, as they had remained uncovered and exposed to the rain and sun for a long while, the concrete on which they were laid became cracked, and loosened the larger portion of the cubes. The property of M. Chevillot must be situated on the site of the ancient *thermae* of Hippo constructed at a period when the Seybouse still flowed into Lake Boukmira, five miles from Hippo.—*BACT*, 1895, p. xcvi.

ALGERIA.

BERBER ROCK-ENGRAVINGS.—At the *AIBL* sitting of July 10, 1896, M. Hamy called attention to one of the results of the recent journey which M. Cambon, governor-general of Algeria, made through the districts of Aïn-Sefra and Geryville. It is known that there exist in these regions rocks covered with curious antique engravings, to which M. Flamand called the attention of the *Académie*, in a communication read in March, 1892. M. Cambon has decided that at these four different points—at *Thyoul* and at *Asles*, at *Keradjia* and at *Guébar-Khechim*—these precious monuments of Berber antiquity shall be protected by an enclosure of iron railing. M. Cambon has also commissioned M. Flamand to make impressions of these engravings, and proposes to publish a special work in which will be grouped the descriptions and the reproductions of these monu-

ments, which are so important for the study of the prehistoric epochs of North Africa.—*RC*, 1896, No. 30.

CHERCHEL.—BUST OF PTOLEMY THE LAST KING OF MAURETANIA.—Thanks to the discovery made at Cherchel, the portraits of the last two kings of Mauretania may be studied to-day in marbles, the attribution of which is incontestable. Three of them bring before us the features of Juba II. The portraits of King Ptolemy are even more numerous: there is one in the Museum of the Vatican, another in the Villa Albani and two in the Louvre. One of these was discovered at Cherchel in 1843 and presented to the Louvre in 1844. The other, which is here published, was acquired by the Louvre in 1895. It is a small bust of Parian marble remarkably well preserved. In height it measures only 21 cm, the height generally adopted for small bronze busts at the end of the Republic or the beginning of the Empire. This marble may, therefore, be assumed to be a copy of a bronze original. The style of its workmanship leads to the same supposition. Ptolemy is here represented as a young man. In the Museum of Oran there is a coin of Ptolemy bearing the number xx, which indicates that he occupied the throne of Mauretania for twenty years, instead of eighteen as was previously thought to be the case.—HÉRON DE VILLEFOSSE, *MMAI*, 1895, pp., 191-96.

KHENCHELA=MASCULA.—M. Héron de Villefosse presented to the *SAF* (May 8, '95) the photograph of an inscription found at Khenchela (the ancient *Mascula* in Numidia) which had been sent to him by M. Gsell. This inscription exactly matches a fragment which M. Héron de Villefosse had copied in 1874 in the same locality. He read the letter which M. Gsell had written him on this subject: "You will perhaps be glad to study more closely this inscription which you formerly copied in part at Khenchela and of which the other half has been found on the occasion of cutting through a new street. You will see that the newly-discovered fragment completes No. 2245 (=17671) of the *Corpus*. The beginning is in verse like the inscription commemorative of the construction of the citadel of Guelma by Solomon. The width of the fragment is 1.10 m.; the height 0.65 m.

This inscription relates to the building of the citadel of Khenchela which was connected with the whole system of fortified works established by the Byzantines and executed under Justinian. The citadel of Khenchela, as seen by the inscription, was constructed by the prefect Thomas under Tiberius.

H. Héron de Villefosse recalled in this connection an inscription of the Museum of the Louvre, found at Sidon, contemporaneous with the inscription at Khenchela, which notes an analogous fact, the construction of the fortifications of Sidon by Antigone.—*SAF*, 1895, pp. 169-71.

LAMBESE=LAMBESSA.—THE MUSEUM.¹—The *Musée de Lambèse* is the fifth part of the collection in which have already appeared the *Musées d'Alger, de Constantine, d'Oran et de Cherchel*. M. Cagnat was better qualified than anyone else to treat of the antiquities of Lambèse, for the museum differs from that of Cherchel in being wholly epigraphic. It is composed of two distinct groups: one at the *Praetorium* and the other at the *Maison centrale*. Our author therefore devotes himself in the larger part of the volume to the classification of the texts, to dividing them into series and showing us their importance. Without retracing the history of the three Legions of Augustus, it is sufficient for us to point out the value of all these stones for whomsoever wishes to know how the legion was organized (pp. 11–13); where it was recruited (pp. 13 sq.); what monuments were enclosed within the camp and within the city (pp. 14–17, 19–21); what was the fate of this city which was successively *vicus municipium*, and *colonia* (pp. 18 sq.); what gods were worshipped, Roman, indigenous and exotic (pp. 17, 24 sq.); finally, the condition and the customs of its inhabitants (pp. 17, 24 sq.). Only the most remarkable of these texts have been given in the plates (v–vii). Reproductions are given of (1) the base of the statue of Jupiter Dolichenus, with its curious designs; (2) the commemorative inscriptions of the war of Septimius-Severus in Mesopotamia, and of Caracalla against the Parthians; (3) a legionary list; (4) a *cippus* relating to the construction of an aqueduct at Bougie; (5) some fragments of the *scholae*, etc. Thus, owing to M. Cagnat's judicious choice, we are given a specimen of almost all the epigraphic categories of Lambèse. The various pieces of sculpture are small in number, and, in general, are of slight value. Among those which are illustrated in this volume are some artistic pieces (Esculapius, Hygiea, Mercury, a Roman lady, Theseus as conqueror of the Minotaur), also some simply suggestive pieces (*Dea Nutrix*, steles of Saturn). I will also mention the basin of a fountain, and especially two sepulchral tablets with dishes and patera scooped out, where the parents of the defunct laid food on certain days. These are two almost unique examples which serve to explain the word *mensa* frequently used to designate the tombs in Africa, even among the Christians. If we add to all these statues or reliefs some objects in terracotta, such as the legionary bricks which the avidity of tourists has left to the museum of the *Praetorium* (pp. 36–38), and the remains of the celebrated mosaic of the seasons, and of another mosaic in which is represented the myth of Leda (pp. 38 sq.), we shall

¹*Musées et collections archéologiques de l'Algérie et de la Tunisie publiés sous la direction de M. R. DE LA BLANCHÈRE. Musée de Lambèse, by R. CAGNAT, professor at the Collège de France. 1 vol. in-4, 96 pages, 7 plates. Paris, E. Leroux, 1895; 10 fr*

have a sufficiently complete idea of the double collection which is contained in the *Praetorium* and in the *Maison centrale*.

The commentary of M. Cagnat is sober and substantial. The principal pieces are examined with care, and ingenious comparisons are made which throw light upon the different obscure points. I will call attention especially to the comparison of the group of Theseus, conqueror of the Minotaur, with a similar replica preserved in the castle of Worlitz, and with two frescoes, one at Pompeii, the other at Herculaneum. This piece is thus fully explained, and it is not a slight surprise to find in the heart of Numidia the representation of an ancient Greek legend freely imitated from an original, doubtless well known in Italy. The plates, taken as a whole, are very good. Almost all the pieces preserved at Lambèse have been taken out of the ground in that vicinity. Some among them, however, have been brought from Marcouna and even from Timgad, at a period when Timgad could not shelter them. Therefore, with a few exceptions, the collection of Lambèse is wholly local and that is what gives it so much interest.—AUG. AUDOLLENT, in *RC*, 1896, No. 9.

ASIA.

TURKESTAN.

SAMARKAND.—SARCOPHAGI OF TIMUR AND HIS FAMILY.—M. EDOUARD BLANC, at the sitting of July 10, '96, presented to the *AIBL* impressions of the three principal sarcophagi which are in the mausoleum of Tamerlane or Timur (*Gour-Emir*) at Samarkand, and which he studied in 1890, 1891, and 1895. He gave first a concise account of the position and arrangement of the edifice, and presented photographs of its different façades, which are faced with enamelled bricks, forming mosaics of brilliant colors; over these, countless inscriptions interlace one another, and thus transform some of these façades into veritable pages of history. After passing under a portico, which is of interest on account of its architecture and the inscriptions covering its surface, one enters an interior court, at the end of which rises the central dome, flanked by two lateral chapels. Under this central dome, faced with enamelled bricks of a brilliant blue, extends a hall, twenty-four metres in height, in which stand the sarcophagi of Tamerlane and of eight other members of his family and his suite. These sarcophagi, in jade or hard stone, are covered with inscriptions. They are, however, only cenotaphs. In a subterranean crypt were found the real tombstones. Only three of these stones are intact; the others, many times broken and mended with plaster, have lost their inscrip-

tions. It was of these three stones that M. Blanc took impressions. One of them gives the genealogy of the great conqueror.—*RC*, '96, No. 30.

At the sitting of July 31, M. BLANC read the translation of the inscriptions which are engraved on two of the above sarcophagi, the impressions of which he presented at the meeting of July 10. These inscriptions give the genealogy of Tamerlane and of Genghizkan. M. Blanc compared this genealogy with that given by the texts which have been thus far translated in the West. Taking as a basis one of these epitaphs, that of Mirand-Chab, one of the sons of Tamerlane, and comparing it with a text of Abd-er-Razak-el-Samarkandi, he deduces conclusions with regard to the origin and the date of the monument itself. The identification of this monument with those cited by ancient writers, and especially by Baber, had until now remained uncertain, notwithstanding the notoriety of the Gour Emir. M. Blanc thinks that the ancient monument with which the mausoleum of Tamerlane has been identified, is not the Gour Emir, but another mosque, that of Tchil-Dokhteran, destroyed in 1866 by an earthquake, the ruins of which he has already studied.—*RC*, 1896, No. 35-36.

ELAM.

KUSH AND ELAM—Dr. FRITZ HOMMEL, in the *SST* (Oct. 12, '95) refers to Dr. Edward Glaser's new theory regarding the correct explanation of the spreading of Kush (*Kash*) as a name of nations. While Lepsius (in the Introduction of his "Grammar of the Nuba Languages") reversed the whole matter by assuming that the Kesh (the later Kushites of the Bible, and the *Kûsu* of the Assyrians), who can be traced back to the twelfth dynasty in Nubia, were the colonists of Babylonia and Elam, Glaser proceeds from the only correct view—that in the earliest time we know of but one people called Kash, that of Elam, the old neighboring country of Babylonia. The Babylonian Kassites¹ invaded Babylonia from Elam about 1700 B. C., and founded there a dynasty which lasted several centuries. Glaser further proves that since ancient times the Elamites, succeeded by the Persians, attempted to colonize East Africa, from which they brought slaves and ivory. They went there by way of Arabia. This throws light on several so far isolated and incomprehensible facts of ancient history; it explains especially why, in the so-called list of nations (*Genesis*, x) a number of tribes of South and East Arabia appear once as sons of Kush, or Kosh, and at another time as descendants of

¹ This is the correct name of these intruders, as Oppert rightly emphasizes, and not Kosseans.

Shem.² Several other times, in the Old Testament, we meet the name of Kush as designating Arabia; for example, in *2 Chronicles*, 14, where we read of the campaign of the Kushite Zeraikh against Asa, King of Judea. The Septuagint reports him to have come with the Masonites, a tribe of Southern Arabia, known from Ptolemy, and identical with the later *banû Mâzin* whom we meet in inscriptions from South Arabia under the name of Ma'din. The numerous booty taken from them, and comprising tents, sheep and camels (*2 Chronicles*, xiv: 14), points in itself with necessity toward Arabia. This is confirmed by the fact that several Sabian priest-kings and a king of Saba have the very surname Zirrikh (more exactly, Dhirrih). The land of Kush referred to in the story of Paradise, around which the second river, Gikhon, flows, is, of course, also a part of Arabia.

BABYLONIA.

PRIMITIVE HISTORY OF BABYLONIA.—At the April 17 sitting of the *AIBL*, M. HEUZEY stated that the important question for the scientific reconstruction of the primitive history of Babylonia is to find a synchronism between the lists of the kings and princes of Shirpurla and the kings of Agade, Sargon the Ancient, and Naram-Sin, his son, whom the official chronology of Babylon places towards the year 3800 B. C. M. Heuzey called attention to a new historic fact which forms an important step in the solution of this question. Owing to the discoveries of M. de Sarzec, we now know who was the prince (*patési*) of Shirpurla at the epoch of these two kings. By putting together many minute fragments of the impressions of seals, M. Heuzey has been able to recompose the elements of his name which are: *Lougal-ousoun-gal*. As the same name is found also upon the fragments of impressions of *Sargani* and of Naram-Sin, there results from this another fact, not less important, that the *Sargani* of the cylinders is the very Sargon the Ancient of the texts, father of Naram-Sin, which has hitherto been in debate. The hegemony of the city of Agade extended at that time over the city of Shirpurla, but subsequently to the more remote epoch of the ancient independent kings of Shirpurla, such as Our-Nina and Ean-nadou.—*RC*, 1896, No 21.

² It is a similar mixture when once the writer of the List of Nations connects Kush with Misrayim (Egypt), and Canaan with Kham, while, on the other side, he calls the Egyptians and the Shemites (especially, however, the Arabs) 'Amu. Both names—Kham and 'Amu—have, according to Glaser, the same origin, meaning certainly nothing else than the worshippers of 'Amu, as I have pointed out in connection with the divine name 'Amu. In this case, however, the Hebrews received their Kham through the Babylonians, as Kham is the Babylonian rendering of 'Amm (compare Khammu-rabi).

PROFESSOR MASPERO'S "ANCIENT HISTORY OF THE PEOPLE OF THE CLASSICAL EAST."—The first part of the second volume of the above work has recently come from the press. It is entitled *The First Chaldean Empire and the Hyksos in Egypt*. The first volume dealt with the *Origins* (Egypt and Chaldea): the second volume will be devoted to the "first intermixture of peoples."—*Biblia*, Aug., '96.

INSCRIPTION OF NABONIDOS.—Addressing the *AIBL* (March 27), M. Oppert returned to the inscription of Nabonidos, preserved in the Museum of Constantinople and published by P. Scheil. This savant sees in a passage in the second column an allusion to the destruction of Nineveh, and, in the king Iriba-tukte, the monarch known under the name of Kyaxares. M. Oppert, on the contrary, does not find in this passage any mention of Nineveh or of the names of the kings of Assyria and Babylon; these are not Sin-sar-iskun and Nabopalassar, but Assurbanapal and Chiniladan (Kandalan).—*RC*, 1896, No. 18.

TABLET OF THE TEMPLE OF THE SUN AT SIPPARA.—M. OPPERT, at the sitting of the *AIBL*, July 10, 1896, gave the translation of a cuneiform text of the British Museum, published by P. Strassmaier (Nabon., No. 428). This document is one of the numerous pieces relating to the accounts of the temple of the Sun at Sippara, the modern Abu-Habba; it gives an account of the money received for the rent of the lands of the Sun, a sort of pious enterprise carried on by the administration, which had its own weights, measures, its money, and its rates of interest (August, 566, B. C.).—*RC*, 1896, No. 30.

THE NUDE GODDESS IN ASSYRIO-BABYLONIAN ART.—M. Salomon Reinach, in an article in the *Revue Archéologique* (Mai-Juin, 1895) entitled *Les Déeses nues dans l'art oriental et dans l'art grec*, endeavors to prove from a supposed absence of early representations of an unclothed female form, "that the type of a nude goddess is absolutely foreign to archaic Assyrio-Babylonian art," and "that the nude goddess of the cylinders is an imported figure." He then proceeds to suggest that the nude goddess of late-Babylonian and Assyrian art is a type which reached Mesopotamia from the "Aegean," that is to say, from the Pelasgi, and probably did not obtain currency in the East until about 2000 B. C. Finally, he declares his view emphatically to be, "that the figure of an unclothed goddess could never have been transmitted to Greece by the old civilization of Asia Minor."

In the elaboration of his thesis M. Reinach admits that among other savants MM. Lenormant, Heuzey, and Menant are opposed to his views, especially the latter, who, among many other cylinders described by him, speaks of one in M. Le Clercq's collection as *Une déesse nue debout*, "beneath her an animal, perhaps a dog." M. Reinach very properly suggests a lion, but then proceeds to utilize the scene on this cyl-

inder for his hypothesis, upon the ground that we know of only one type of a nude female upon a lion, in oriental art: that of the deity at Kadesh, "an Amorite or Hittite city of comparatively late date which had come under Egyptian influence."

There are various reasons which should cause Orientalists to hesitate before accepting M. Reinach's novel theory, but beyond these there is one fact apparently absolutely fatal to it. This is, that we have an extremely archaic cylinder which, as many authors have held to be the case, precisely proves the presence in Babylonian iconography of a nude goddess. The cylinder was first figured and described by Dr. Hayes Ward in the *American Jour. of Archæology* (vi, 3, pp. 293-98; pl. xviii. 4). In regard to its age, Dr. Ward says, "We have in the cylinder one of the precious early examples of Babylonian art, when mythologic designs were in the formative period; when full pictures were made and the artist's originality had not yet been reduced to the reproduction of conventional symbols and hints." Dr. Ward argues that the goddess is Zarpanit, the same whom Lenormant tells us was represented nude and originated the nudity of Greek art.—J. OFFORD, Jr. in *SBA*, xviii. p. 156.

PUBLICATION OF DR. PEISER'S ASSYRIAN AND BABYLONIAN TEXTS.—The fourth volume of the beautiful collection of Assyrian and Babylonian texts, arranged under the editorship of Prof. Schrader, has made its appearance. This important publication has the great merit of being issued with extreme correctness, which is all the more noticeable in a work on Assyriology. This volume contains judicial texts, contracts, commercial documents, etc. It is the work of Dr. Peiser. The documents here reproduced and translated extend, in date, from the first beginnings of Babylon (the ii dynasty of Ur, the i dynasty of Babylon, etc.) to the time of the Seleucidæ and Arsacidæ. To facilitate fruitful research of the highest interest amid this rich granary of texts, there is a very full index.—*Biblia*, Aug., '96.

NIFFER=NIPPUR.—THE BABYLONIAN EXPEDITION OF THE UNIVERSITY OF PENNSYLVANIA.—The second part of this work, edited by Professor H. V. HILPRECHT, has been recently issued. The plan followed in this volume is similar to that adopted in the first, which was published in 1893. The book contains thirty-five lithographic plates of cuneiform texts, and fifteen photographic plates, while in an introduction Professor Hilprecht continues his discussion of the early pre-Shemitic dynasty of Babylonia. The preface includes a short account of the active work of the expedition in Babylonia during the years 1888-89, 1889-90 and 1893-96. This volume on the explorations of the University of Pennsylvania, at Niffer, opens a far earlier vista into the history of the East. The inscriptions published by him

which antedate the time of the Babylonian Sargon carry us back, in his view, to a period from 4,000 to 5,000 B. C. It is probable that the Shemitic conquest of Palestine began more than 4,000 years B. C., and was continued in the long rule and religious and literary influence of Babylonia. The earliest inhabitants of Palestine were of non-Shemitic stock, doubtless shepherds, who were subdued by a Shemitic type represented by the Canaanites, but probably not the more northern Amorites of the mountains. Among the Canaanite Shemites came the Shemites of Babylonia, with their higher civilization, their organized armies, and their system of writing.—*Biblia*, Aug. '96.

At the May 22 sitting of the *AIBL*, M. OPPERT gave a translation of some very ancient texts coming from Nippur (Niffer), published by M. Hilprecht in the account of the American expedition in Mesopotamia, of which the second number has just appeared. The texts go back to the years 4000 and 5000 B. C. Those which M. Oppert translated belong to the two kings provisionally named Orcham and Dungi, sons of Orcham.—*RC*, 1896, No. 22.

TELLO (=LAGASH=SHIRPURLA).—NAME OF A KING OF THE FIFTH MILLENNIUM B. C.—Professor Dr. Herman v. Hilprecht, who is engaged in writing the catalogue of the Babylonian Section of the Imperial Ottoman Museum in Constantinople, reorganized by him in 1893 and 1894, announces the discovery of a new Sumerian King of Ancient Babylonia, ENG' EGAL ("Lord of Abundance"). This ruler styled himself "King of Shirpurla," and lived at the close of the fifth pre-Christian millennium.—*Biblia*, Aug., '96.

TERRACOTTA TABLETS.—At a sitting of the *AIBL*, June 26, '96, a letter was read from M. HEUZEY, who writes from Constantinople that the new series of Babylonian tablets, found at Tello by M. de Sarzec, belong in great part to the very important historic epoch of Sargon the Ancient and Naram-Sin. M. Thureau-Dangin, *attaché* of the mission of M. Heuzey, has even recognized, on several fragments, dates relating to the expedition of Sargon into the land of Elam and the western regions bordering on the Mediterranean. These contemporary indications are of a nature to establish the historic character of the celebrated text known by the name of the *Prophecies of Sargon*.—*RC*, 1896, No. 27.

At the March 27 sitting of the *AIBL*, M. HEUZEY recalled that when he restored the figure of the "Chaldean Architect," at the Universal Exposition, he conjectured that the plan placed on the knees of the statue must have been engraved on a tablet of clay. This restoration is confirmed by the discoveries of M. de Sarzec. The excavations of Tello have brought to light a whole series of terracotta tablets bearing engraved plans accompanied by inscriptions. These exhibit lands and

fields, with their divisions, their orientations, their limits, with the canals which irrigate them. More interesting still are the plans of houses in which are marked the divisions, the entrances, the interior communications. Finally, more important drawings, showing buttresses and even projecting towers, indicate sacred edifices or even parts of fortified enclosures, analogous to that which is on the statue of Goudea. The inscriptions, according to the first readings made by M. Thureau-Dangin, indicate especially measures, the names of the occupants, the position of certain constructions which are not figured (for example the house for weaving, the ox stalls, the stable for beasts of burden). These engraved documents must have been connected with the numerous contracts and other similar documents in the midst of which they were found in the same depositories. They illustrated them and formed a veritable official statement of the properties, especially those which constituted the domain of the large temples of the country. M. de Sarzec has even found the instrument which served for tracing these plans. It was a fine and pointed blade of wood or bone like the representation of it that Goudea had drawn on his architect's table.—*RC*, 1896, No. 18.

ARABIA.

DR. GLASER'S FIFTH JOURNEY.—Dr. Edward Glaser is preparing for his fifth journey to Arabia. There he will continue his search for ancient Minean, Sabeian and Katabanian inscriptions, of which he obtained over two thousand on his previous journeys.—*Biblia*, Aug., '96.

SYRIA.

WHO WERE THE HITTITES.—“Discoveries in Asia Minor, Egypt and Babylonia in recent years have furnished the undoubted evidence that the Hittites were for many decades powerful factors in the political ups-and-downs of Western Asia. As long as a dozen years ago Dr. Schliemann found, on the ancient site of Troy, curious monuments and vases the style of which was neither Greek nor Egyptian. They have since been shown to be Hittite. Recently deciphered hieroglyphics have also brought new evidence. Yet the whole matter has been under controversy, the cuneiform inscriptions claimed for the Hittite people being interpreted differently by different scholars.

“Recently the whole matter has been discussed back and forth by scholars of different nations. An Italian Jesuit, Cesare de Cara, has published a work of rare scholarship, entitled ‘Gli Hethei-Pelasgi,’ the very title of which indicates the new theory proposed. His claim is that the Hittites and the Pelasgians, the ancient prehistoric inhabitants of the Grecian countries, were one and the same people. He finds in

the Hittite civilization and culture of Asia Minor the source and fountain-head of the civilization of the Græco-Latin races of Southern Europe, so that both the classical nations of antiquity, Greece and Rome, builded on the foundation of an originally Shemitic and Asiatic culture, and that the civilization of the two nations of classical antiquity was not original with them, but was borrowed from the East, yet not directly, but through the medium of the Pelasgians, the original inhabitants of the southern countries of Europe, who in turn had come across the Hellespont. This enigmatical race of antiquity, whose very existence had been demonstrated to the satisfaction of historians only by the evidences furnished recently by the archæologist's spade and pick, thus becomes the great civilizing factor of the ancient world, as the Hittites and the Pelasgians are declared to be identical. The origin of this Hittite civilization dates back to the second millennium before Christ and was transplanted to Europe in prehistoric times.

"This line of thought had been engaging the attention of the French archæologist, Salomon Reinach, even before the publication of the De Cara theory, only that Reinach had inverted the order of development; and had not derived the Pelasgians from the Hittites, but the Hittites from the Pelasgians, and pictured the migration of this people not from the East to the West, but from the West to the East. The leading English scholar on the Hittite problem, the enthusiastic Oxford Orientalist, Professor Sayce, has in *The Academy* declared himself as favoring the theory of the Italian *savant*.

"A new turn in the discussion has been taken by Professor Jensen, of the University of Marburg, acknowledged to be a leading specialist in cuneiform literature. In the German-Oriental-Society *Zeitschrift* he has discussed in detail the Hittite finds made in Sindshirli, in Syria, by a German company of explorers, and containing a rich abundance of inscriptions. He declares that these inscriptions, upon which so much of the Hittite theory is based, do not justify such an historical superstructure, and that they date from a period when the Hittite empire had long since disappeared from the historical horizon. According to Jensen, these inscriptions date from 1000 to 500 B. C., and are not Hittite at all, but are written in a Cilician dialect, and accordingly are not Shemitic but are Indo-European, agreeing in many particulars with the Armenian. Professor Zöckler, of Greifswald, in the *Beweis des Glaubens*, discusses these new theories and shows that even according to Jensen's criticism the theory that the Hittites and Pelasgians were one people originally is not invalidated, only the date of the Sindshirli monument and of the state of civilization represented by them can not be regarded as so prominent a factor in the oldest culture of the Oriental peoples as had been supposed. At any rate, the

identification of the two peoples is a possibility, almost a probability, and with the confirmation of this supposition the earliest history of Western Asia and of Greece and Rome assumes a different aspect."—Translated and condensed for *The Literary Digest*, of March 7, '96.

HITTITE INSCRIPTION.—M. Maspero announced to the *AIBL* (April 10), that M. JENSEN had just published (in the *Recueil de travaux*, t. xviii, part 1) an article on the Hittite inscription discovered by Messrs. Hogarth and Ramsay which is surmounted by a basrelief executed in a very rude style. It bears the name of *Moutallou*, king of *Milidda*, who lived under Sargon king of Assyria, and was vanquished by him. This is the first time that an attempt to decipher texts of this kind has furnished a known name belonging to a possible language. It would, therefore, appear that M. Jensen is on the right road, and that we may be on the point of obtaining the solution of the Hittite problem.—*RC*, 1896, No. 20.

ARCHÆOLOGIC JOURNEY OF M. FOSSEY.—M. CLERMONT-GANNEAU, at the sitting of the *AIBL*, July 17, 1896, read a report on a study by M. Fossey, member of the French School at Athens, in which he gives an account of his archæological journey in Syria. The epigraphic material (Greek, Roman, and Coufic inscriptions) collected by M. Fossey possesses real importance.—*RC*, 1896, Nos. 31–32.

NERAB. — TWO SCULPTURED ARAMAIC STELAI.—The following description of the basreliefs on these *stelai* (which are mentioned on p. 121, *AJA*) is taken from the *Comptes rendus* of the *AIBL*, 1896, pp. 118, 119. On the first of these *stelai* is represented a standing figure in profile, on the right, robed in a long tunic with folds in the Assyrian mode, and wearing a head-dress in the form of a round cap of a peculiar shape. The figure is beardless and the forms full and soft like those of a eunuch. The right hand, which is open, is raised to the height of the chin in the traditional gesture of adoration; the left hand holds a fringed fillet. The inscription, of which M. Clermont-Ganneau gave a cursory translation (holding in reserve certain points which brought up important problems of philology and of Shemitic mythology) tells us that it is a sepulchral monument of *Nazarbin*, priest of *Sahar-en-Nerab*. *Sahar*, as is proved by his name, is the god of the moon who was adored throughout the whole of upper northern Syria and whose principal sanctuary is *Harran* in *Mesopotamia*. The text, says: "This is his image and his sepulchral bed." The defunct calls down upon whomsoever shall violate his tomb the wrath of the gods: in the first place *Sahar* (the moon); then *Chamach* (the sun); *Nikal* and *Nousk*, divinities belonging to the Assyrian pantheon. He says: "May they destroy thy name and thy place among the living, may they cause thee to die an evil death, may they

annihilate thy race. If, on the contrary, thou dost respect this monument, may thine own, later on, also be respected."

On the second stele is sculptured a personage, in profile to the right, wearing a head-dress and robed like the preceding one, but seated upon a throne with his feet resting on a *scabellum*, holding in his hand a cup with which he is offering or receiving a libation. Before him is an altar covered with offerings (birds and fowls). On the other side of the altar, and facing the principal personage, stands another small personage robed in a short tunic holding a fan in his hand. The scene recalls by its disposition the Egyptian sepulchral scenes; but the costume and the type of the persons, as well as the style of the accessories, connect them with Assyria. The inscription is in the name of *Aghar*, who is, like in the preceding one, a priest of *Sahar-en-Nerab*. He says that, because he has been just in the sight of his god, his god has made him of good repute and has prolonged his days; that he has seen with his eyes the children of his children down to the fourth generation to the number of one hundred. He adds that vases of silver and of bronze were not deposited with him, in his tomb; that he was placed there only with his shroud, and consequently his repose will not be troubled. He also calls down, in analogous terms, upon those who shall violate his tomb the wrath of the gods, whose names are the same as those on the other *stele*; only here *Chamach* (the sun) is wanting.

After having brought out the great interest attaching to these monuments, M. Clermont-Ganneau expressed the hope that, after an understanding with the Ottoman government, it will be possible some day to make methodical excavations at Tell-Nerab, for certainly there must exist at this spot a store of antiquities which would be of great benefit to science.

PALMYRA.—BILINGUAL INSCRIPTION.—At the sitting of the *AIBL* of July 24, 1896, M. CLERMONT-GANNEAU discussed the proper names and general meaning of a bilingual inscription (Greek and Palmyrene) dated from the year 21 A. D. which had been copied at Palmyra by various travellers, but, up to this time, has always been incorrectly read and interpreted. He established, by a comparison of the rectified Greek text and the Shemitic text, that the man's name, *Bollha*, must be explained by *Ból-leha*: "he whose sins were effaced by the god Bol;" and he took up, in this connection, the question of the date of the formation of Palmyra into a Roman colony and the foundation of the Palmyrene Senate.—*RC*, 1896, Nos. 33–34.

PALESTINE.

THE QUESTION OF PRE-MOSAIC HEBREWS IN PALESTINE.—The abbé FL. DE MOOR, after having been opposed by M. Halevy, again affirms

"the pre-Mosaic establishment in Palestine of various colonies founded by Hebrews who had been forced to emigrate from Egypt at the time of the expulsion of the Hyksos from the country of the Nile by the Pharaoh Ahmes I, in whose army they had served." The author cites, besides two biblical texts, "the fact, mentioned in the tablets of El-Amarna, of the armed intervention of the corps of troops *Ju-u-du* and of *Habiri* during the Palestine insurrection against the suzerainty of Egypt under the reign of Amenophis IV." M. Halevy says that he does not know if these *Yaudu* were the auxiliaries of the Egyptians or rather Palestinian insurgents; the existence of pre-Mosaic Hebrews in Palestine appears to him entirely inadmissible (*Rev. Sémi.*, 1895, p. 188).

Who are then the *Habiri* of the letters of *El-Amarna*? P. Scheil, in accord with M. Halevy, thinks they are the Habirai Kassites. The *Yaudu* of El-Amarna are identical with the *Yaudi* of Teglathphalasar II, who dwelt on the north of the Orontes and had nothing in common with the Jews. In the same article P. Scheil treats of the monstrous demons which personified, among the Chaldeans, the wind of the Khamsin; an example of one of these figures has been given to the Louvre, by M. Maspero.—*RA*, Jan.-Feb., 1896.

HEBREW INTAGLIO OF THE VI CENTURY B.C.—M. CLERMONT-GANNEAU exhibited to the *AIBL* and explained (Feb. 21) a small intaglio recently added to the *Cabinet des médailles*. In spite of its minuteness (it measures only 16 mm.), it is of rare interest. It is a seal in hard stone of Israelite origin, the date of which may be fixed toward the VI century B. C. The gem, a sort of dark jasper cut in the form of an ellipsoid, is pierced through from one side to the other so as to permit its suspension on a string or its mounting in a ring. On one of the faces is engraved an *uraeus* with four wings, taken from Egyptian symbolism; underneath, in characters of Phœnician form belonging to the old Israelite alphabet, we read the two Hebrew names *Yahmolyahou* and *Maasêyahou*. The first signifies "May Jehovah be merciful;" the second, mentioned many times in the Bible, signifies "Work of Jehovah." The etymology of these names discloses sufficiently the nationality of the personages who wore them, and who cannot be other than the Israelites, worshippers of Jehovah. The letters of the inscription present, besides, all the characteristics of the Phœnician writing as it was used by the Israelites before the captivity.—*RC*, 1896, No. 10.

ASIA MINOR.

KARIA.—MYLASA-ANTIOCH.—At the sitting of the *AIBL* of June 26, 1896, M. Foucart read a paper from M. RADET, professor at the *Faculté des Lettres* of Bordeaux, upon an unknown city of Karia, Antioch of

Chrysaoris, of which a decree of the Amphictyons recognizes the sacred character and the right of asylum. After having defined the limits of the region called Chrysaoris, the author showed what were the colonies founded by the Seleucidæ. Sometimes it was a new city consisting of a reunion of a number of boroughs: sometimes the king contented himself with giving his name to an old city. Antioch of Chrysaoris belonged to the last category, as the Amphictyons recalled its relationship to the Hellenes, which would not be applicable to a city recently founded. M. Radet, taking up successively the characteristic traits indicated in the decree, proved that these traits could well be applied to the city of Mylasa. This decree makes its eponym Mylasos to be a descendent of Hellen and Aiolos, a genealogy which justifies its relationship to the Hellenes. Under Antiochos III who had given peace and autonomy to the city together with a democratic form of government, Mylasa was devoted to the king of Syria and resisted the advances of Philip V. Fragments of Cretan inscriptions found at Mylasa show that the inhabitants negotiated with the various Greek states in order to obtain the recognition of the right of asylum. It was under these circumstances that Mylasa received the name of *Antioch*, which, however, it bore for only a short time; M. Radet, combining the Mylassian records and those of Delphi, establishes the date of the decree of the Amphictyons at the year 200 B. C.—*RC*, 1896, No. 27.

KLAZOMENAI.—A NEW SARCOPHAGUS.—In publishing (*REG*, '95, p. 161) a new sarcophagus from this provenance, preserved in the Museum of Tchimli-Kiosk, I endeavored to establish the following propositions: (1) all the Klazomenian sarcophagi (of which I enumerate 18) are anterior to the year 540, the epoch when the inhabitants of Klazomenai established themselves in the island: (2) the study of the motives gives a glimpse of a cycle of paintings which have inspired the ceramicists of Klazomenai; among these paintings the most important was the picture by Boularkos acquired by Kandaules: (3) this picture represented, not the destruction of Magnesia, but a victory of the Magnesians over the Ephesians (*Magnetum proelium*): (4) the dogs of war, mentioned in the Magnesian texts, are also found on the sarcophagi: (5) we see the existence at Magnesia, towards the year 700 B. C., of a rich and brilliant oligarchy, which had at its service artists and poets, and the influence of which was felt upon the island of Rhodes. I would invite particular discussion of the *Magnetum proelium*, a subject of which I think I have finally realized a clear conception.—S. REINACH in *RA*, Jan.-Feb., '96.

KYZIKOS (MYSIA).—AN ARCHAIC RELIEF.—I have already described in the *Bulletin* a certain number of archaic sculptures belonging to the collections of the Museum at Constantinople. I shall now speak

of another, the style and the origin of which show it to belong to the series, still few in number, of Ionian sculptures. It is a fragment of relief coming from Kyzikos and unfortunately very mutilated: an angle at the right has been broken and all the left part of the monument, that is to say, a good third of it, is wanting. The dimensions of it are as follows: Height (complete), 0.53 m.; width, 0.54 m. (the length of the monument, complete, must have been about 0.70); the thickness, 0.20 m. The material is white marble of a rather coarse and pulverable texture. At the top of the relief there is a moulding 0.06 m. in height, forming a slight projection (0.005 m.). The relief which decorates this plaque represents a man driving a chariot with two horses. The head of the person and the head and forepart of the bodies of the horses have been broken off. The man is standing, his body slightly leaning forward, clothed in a long, loose, Ionian tunic which leaves the arms free. He holds the reins firmly in his two hands, and in the right hand holds a whip, with a short handle and double lash. The body of the chariot, narrow and low, rests directly on the axletree; it has wheels of ten felloes. The horses at full gallop draw the chariot by means of a yoke decorated on the upper part by a metallic ornament vertically set into it, representing the head of a griffin. They are attached at the left and the right to the pole, and there are no traces; a strap passing underneath the chest holds them to the pole. The artist desired to represent here an episode of a simple chariot-race, and it appears probable that the relief must have been consecrated by the victor to a divinity, according to usage. The relief of Kyzikos enters, then, into the category of votive-offerings which relate either to the simple race or to the race of *apobates*. If the first appear the most ancient in date, the monument of Kyzikos, in its style and technique, must be placed entirely at the head of the series. The archaic character of our relief impresses one at the very outset; the ignorance of perspective still hinders the artist and prevents him from representing more than one level. Yet, the design does not fail in accuracy or in correctness in representing the full forms of the horses, and already the artist has succeeded in giving us the impression of the furious gallop-movement which carries along the chariot. These characteristics conform perfectly to the art of the VI century, and, if one recalls that Kyzikos was a colony of Miletos, one would readily attribute this monument to the Ionian schools of the middle or the end of that century. Besides, the episode which is treated here is also represented in other examples of Ionian art. It is especially with a plaque in stamped terracotta belonging to the *Cabinet des Médailles* that the relief of Kyzikos presents close analogies. Considered originally by Rayet, who was the first to pub-

lish it, as emanating from middle or southern Italy, this monument, by reason of certain features belonging to Ionian decoration—such as the griffin-head, the lotus-flower which decorates the cuirass of the driver, the rosettes of the halter, the eagle with spread wings which serves as an ornament to the shield of the apobate—must be allied to Ionia. It is quite possible that this stamped plaque, which Rayet took for a decorative tile of a house, represents simply a votive-relief of the apobate race analogous to the relief of Kyzikos. The same episode is figured upon Ionian ceramics, especially upon the sarcophagi of Klazomenai. We recognize in the style and the design of the latter the same qualities found in our relief, and we have even recognized, in certain technical processes of the relief of Kyzikos, the same processes as those belonging to the ceramicists. The development of ceramics in Ionia preceded that of sculpture; hence is explained the superiority of the ceramicists of Klazomenai over the sculptor of Kyzikos; but it appears probable that the sculptor was the outcome of the ceramicists. It is, then, in Ionia that we must seek for the origin of these reliefs of the race-course, which the Attic sculptors brought to such perfection in the v and iv centuries. Moreover we must take note of the extension, even to Kyzikos, of the influence of the schools of Ionian art. We are better able to understand, by means of this relief, the activity of these ateliers of the vi century, the variety and richness of their processes, the fertility of their invention and the role which they have played in the development of Greek art.—A. JOUBIN, in *BCH*, 1894, pp. 493–496.

NIKOMEDEIA (BITHYNIA).—BILINGUAL CHRISTIAN INSCRIPTION.—The *Pères de l'Assomption* have copied, at a short distance from the city of Nikomedeia, a Christian bilingual inscription (Greek and Latin) which seems to offer interesting particulars. The monument on which the inscription is engraved was found standing at some distance from the city on a hill, where local traditions place the martyrdom of the Christians who were put to death by order of Diocletian, that is to say, SS. Dorothea, Gorgonios, George, etc. The stele has a triangular pediment and was fastened at its base; the tomb was intact and contained the bones of a small boy. The father who buried his son in this spot belonged to the senatorial order and served in the *scutarii*, one of the bodies of the imperial guard. From the characters of the inscription, and especially from the fact that it is engraved in both Greek and Latin, it would appear that Flavius Maximinus was a contemporary of Constantine or of his first successors. We know that after Diocletian the soldiers of the imperial guard, when they had reached the highest grades, entered into the senatorial order. Often, also, the young men who by birth belonged

to this order served in the imperial guard after they had reached the regulation age. It is therefore not surprising to find here the title of *senator* joined with that of *scutarius*. We see here a proof of the existence at Nikomedeia of that form of devotion which led the Christians to inter their relatives, or to have themselves interred, near the tombs of the martyrs.—*SAF*, June 26, '95.

PHRYGIA.—**DORYLAION.**—M. PREGER has already identified Dorylaion with Shar-Oyük [Chehir-Euiuk (*MIA*, 1894, p. 301)]. M. Radet (*CRA*, 1895, p. 101), in accord with M. von Diest, places the most ancient settlement on the hill of Karadja-Hissar, which resumed importance in the Byzantine epoch. His note mentions some inscriptions which are not identical with those which M. Preger has published. In opposition to M. Radet, M. Koerte affirms that there is not upon the height the slightest trace of a settlement anterior to the Turks; he finds Dorylaion at Shar-Oyük, where there has been discovered a metrical inscription in honor of a benefactor called a founder of the city, and compared to Dorylaos son of Akamas. This text mentions a tribe of Dorylaion, φυλὴ Ἀκερσεκόμου (that is to say Ἀπολλωνίς). Numerous fragments of Phrygian pottery, identical with the Trojan indigèous pottery, are scattered over the soil of Shar-Oyük (*MIA*, 1895, p. 14).

On the reverse of the "Artemis Persique" (of Dorylaion), published by MM. Radet and Ouvré, figures an interesting basrelief which they have omitted to signalize and of which M. Dem. Baltazzi has been kind enough to send me a photograph. It is of Ionian sculpture, going back to the end of the VI cent. B. C. The same monument has just been published by M. Koerte (*MIA*, 1895, p. 14); who, according to M. Studniczka, contests very justly the fantastic conception of an *Artemis persique* due to the imagination of Gerhard (*AZ*, 1854, p. 177).—S. R. in *RA*, Feb. '96, p. 96.

RADET'S EXPLORATION OF PHRYGIA.¹—During the trip which M. Radet made in 1893 he visited the greater part of ancient Phrygia from Chehir-Euiuk (Dorylaion) to Dineir (Apameia), the valleys of the Tembris and of the Parthenios, the region of the upper-Maiandros and of its affluents. The results of this exploration he now publishes. The work is composed of two parts, different in tone and in the manner in which he deals with his subject. The *Journal de Voyage*, which occupies the first part of the book (pp. 8–71), is a picturesque account of the expedition of 1893, written in the highly colored and vivacious style to which M. Radet has accustomed us.

¹ Paris, Imprimerie nationale, 1895, pp. 176 in–8: GEORGES RADET. *En Phrygie. Rapport sur une mission scientifique en Asie-Mineure (Extrait des Nouvelles Archives des Missions, t. VI)*.

This chapter, however, is also full of exact information and excellent remarks. The purely scientific part of the book does not begin until the second chapter, which is devoted to the topography of Dorylaion. Three sites have been successively proposed for the ancient or Byzantine Dorylaion: (1) Karadja-Hissar, at the top of the abrupt mountain which overlooks Tembris, before the river penetrates into the great basin which is occupied by the district of Dorylaion; (2) Eski-Chehir, on the same river, on the southern side of the circus; (3) Chehir-Euïuk, on an isolated eminence in the centre of the valley. M. Radet establishes with irrefutable certainty that it was at Chehir-Euïuk that we must place the Græco-Roman city, and states with a great deal of plausibility the supposition that Eski-Chehir corresponds to the deme of Mezea. He borrows from M. von Diest the identification of the Phrygian or Persian Dorylaion with the acropolis of Karadja-Hissar, at the point where later there stood a citadel, which M. von Diest attributes to the Byzantine period. Starting from these facts and hypotheses, M. Radet sketches a topographic history of the ancient city, the interest of which is increased by a series of ingenious comparisons. This point of local topography, which might appear to be a problem of slight importance, has been treated by M. Radet in a special study, in which he has sought to elucidate the historic value of the facts. The displacement of cities, like those which he has brought to our attention, modifying throughout an entire region the centre of social life, is the sign of the movement of populations, and should not be neglected in favor of the more striking movements which are, however, frequently less rich in durable results. M. Radet indicates some of the causes to which these geographic and historic phenomena owed their existence: the origin might have been economic, strategic, or pertaining to the influence, so difficult to define, of ethnic temperaments. But our author's conclusions were unfortunately overthrown, even before they had appeared, by a study of M. Körte (*Kleinasiatische Studien in Ath. Mitth.*, xx, p. 1). M. Körte shows, in fact, that Karadja-Hissar was neither an ancient city nor a Byzantine city, its only ruins being of Turkish origin. The Græco-Roman Dorylaion of Chehir-Euïuk merely succeeded the ante-Hellenic Dorylaion, situated on the same site. The Phrygian cities, M. Körte has observed elsewhere, did not occupy great heights, but only low hills. Thus with a failure in the central hypothesis M. Radet's general theory must fall to the ground.

No criticism of this kind is applicable to the third chapter in the book on the *Recherches sur la Géographie historique de la Phrygie*, which is marked by all the qualities necessary in a work of this kind: clear understanding of that method of historic geography which M. Radet

modestly declares he has not as yet mastered, great abundance and security of information, and direct knowledge of the region. In the first part (pp. 103-111), M. Radet studies the confused network of the great arteries of communication, the ancient roads which connect the different cities, including one of the two great historic roads of Asia Minor, the *Royal Route*. M. Radet then passes (pp. 111-19) to the examination of the list of cities and of demes attributed by the *Synekdemos* of Hierokles to Phrygia Pacatiana and to Phrygia Salutaris. He studies the identification of various cities, takes ground against Ramsay on different points of his *Cities and Bishoprics of Phrygia*, and rectifies the direction of certain roads between different cities.

Such are the results of one of the most important works which have been inspired by the geography of central Anatolia. It is a work which has required the expenditure of great labor. The book closes with two appendices: the first relating solely to the present topography; while in the second M. Radet gathers together and comments upon the known inscriptions of Dorylaion, and draws a sketch of the history and the institutions of the city. Among forty-three inscriptions there are only seven or eight which are inedited.—I. LÉVY in *RC*, 1896, No. 11.

PROFESSOR RAMSAY'S FIRST VOLUME ON PHRYGIA.—It is fifteen years since M. Ramsay has been occupied with Phrygian subjects. As the result of his immense labors, he offers to-day the first volume of a complete work relating to the valley of the Lykos and the southwest part of Phrygia (Oxford, 1895). It comprises the following chapters: (1) Valley of the Lykos, during the Phrygian, Greek, Byzantine and Turkish epochs; (2) Laodikeia; (3) Hierapolis; (4) Mossyna, Motella, Dionysopolis, Hyrgaleis; (5) cities of the lower valley of the Maiandros and of the frontiers of Lydia and of Karia; (6) Kolossai and the routes towards the east; (7) Lounda, Peltai, Attanassos; (8) valleys of the Kazanes and of the Indos; (9) cities of the Pisidian frontier. Each chapter is followed by the inscriptions of the country, of which a great number thus far inedited, have been taken by M. Ramsay from his notebooks. The author has particularly applied himself to the study of the local cults and to Christian antiquities. There is a good map of the southwest of Phrygia and a plan of Laodikeia. It is a book beyond praise and which will soon be known everywhere. The material execution is admirable and the tone of irreproachable courtesy.—S. R., in *RA*, Jan.-Feb., '96, p. 95.

[Professor Ramsay first published a number of articles on Phrygia (during the course of his expeditions to Asia Minor) in this *Journal*: II, pp. 21-23, 123-131; III, pp. 344-368; IV, pp. 6-21, 263-283.—ED.]

SMYRNA (NEAR).—REMAINS AT AK-KAGA.—Many notices are given, in the *Ἀρμυρία* of Smyrna, concerning the archæological remains on

the Ak-kaga (near Nymphio). We are indebted to K. Buresch for the following summary of the most important (*MIA*, xx. 4):

“*Νοταρίδης*, a former school-teacher from Kritsaliá (which is a Greek village between Nymphio and Kassaba, on the omnibus road between Smyrna and Kassaba) gives a short account (*‘Αρμονία*, June 19, 1895) of the archæological remains of Ak-kaga, a large, trachyte conical hill half a league ssw. of the town of the same name, and lying in front of the mountains of Mahmud Dagħ. He mentions a stairway in the rock, traces of inscriptions on the face of a rock, cisterns, a water-conduit, graves, caves (among them one containing human bones) and two rock-cut watchman’s chambers hewn in the northern declivity of the rock. *Μ. Δ. Σεϊζάνης* then made two expeditions to the spot (*‘Αρμονία*, 21, 24 June, 1 July, ’95). The aim of these expeditions was to decipher the inscriptions mentioned by *Νοταρίδης*. These, four in number, and accompanied by wreaths, are cut in the southern declivity of the Ak-kaga, near the stairway, on a perpendicular, artificially smoothed, wall. All except one, the lowest, were illegible. The lowest was thus read: *Συνδιατηρήσαντες τὸ χωρίον | ἐστφάνωσαν τὸν στρατηγὸν | Μαρτίαν (?) Μανοδότου χρυσῷ στεφάνῳ*. A. Fontrier, who assisted in making out the text of the inscription from a cast, considers it to be early Hellenic. *Σεϊζάνης* adds that the rocks seem to have borne many other inscriptions besides the four about which there is a certainty. At his request I at length wrote about Ak-kaga in the *‘Αρμονία*, July 10, 12. I visited it in July, 1888, and examined it closely. The most important monument is a tomb with a cover supported by Ionic columns, which is hewn in the almost inaccessible northern declivity. This grave belongs to that class of rock-tombs customary in Paphlagonia, Kappadokia, and much later in Lykia, which G. Hirschfeld (in his *Paphlagonische Felsengräber*) wishes to consider restricted to one-half of Asia Minor, while the other half had grave-tumuli and rock-reliefs. This theory is disproved by the discovery of the rock-tomb of Ak-kaga, only a few kilometres from the rock-relief of Kara-Bel (*Pseudosesostris*).

I also mentioned briefly the large cisterns still to be found on the top of the citadel, the remains of a water-conduit, and of several houses hewn in the rock, emphasized the strategic importance of the citadel’s situation near the junction of two very ancient highways of civilization and war (Herodotos, ii. 106), and showed the impossibility of *Π. Καρολίδης*’s proposed identification of Ak-kaga with the celebrated Persian marble watch-tower on the Tmolos. The inscription given above, which I have not myself seen, was made by a garrison in honor of their commandant, and refers to the successful repulse of an attack on the citadel (*χωρίον*) of the Ak-kaga during the Diadochid

wars of the third, or probably the second century B. c. An *oi* should be inserted before *συνδιατηρήσαντες*."—*Ἀρμονία* of Smyrna, Nov. 6, 1895.

KYPROS.

SALAMIS.—EXCAVATION OF A MYCENAEAN NECROPOLIS.—The *Academy* of Aug. 1, '96 quotes the following from the *Times*: "The first instalment of antiquities, consisting chiefly of gold-ornaments, from the excavations now proceeding in Cyprus, has reached the British Museum, and been placed in the Room of Gold-Ornaments and Gems. These objects belong exclusively to what is known as the Mycenaean stage of Greek art. The site of the discovery is some distance from the modern village of Enkomi and about two miles from the ruins of Salamis. It was the site of an ancient necropolis, which possibly had belonged to the original settlement of Greek colonists led thither, according to tradition, by Teucer after the Trojan war.

"Among the objects in gold is a handsome finger-ring, on which is engraved in Egyptian hieroglyphs a dedication to the goddess Mut. This ring must have been made in Egypt. Beside this ring, and obtained from the same tomb, are several massive gold-pins, or *peronae*, such as were used by Greek women in early times for fastening their garments on the shoulders. *Peronae* of precisely the same shape as those now found were worn by two figures on a celebrated Greek vase in Florence, known as the François vase, the date of which must fall in the sixth century B. c. The subject of the vase-picture is mythologic, and it is conceivable that the painter introduced a detail of costume which had gone out of use before his day.

"From an artistic point of view the place of honor belongs to two ivory-carvings, about three inches square, representing, the one a lion attacking a bull, the other a man slaying a gryphon. The gryphon, having the body of a lion with the wings and head of an eagle, is thrown upon its hind legs, and is about to receive the deadly thrust from the short sword of the man. The group of a lion attacking a bull is very grandly composed, with none of the realism which we find in the bulls on the gold cups of Vaphio now in Athens, but with more style. It is to be noticed that the bull is of the Carian breed, having a hump; and this is a circumstance which will be welcome to those archæologists who regard the whole of the so-called Mycenaean antiquities as the work of those Carians whose name appears as a proverb for danger in the oldest remains of Greek literature. A passage of Homer speaks of Carian women whose occupation was to stain ivory.

"Most of the tombs had been rifled in ancient times in search of gold, the pottery alone being left. Only one tomb of importance had

escaped intact. It contained a considerable number of articles in gold, including the massive pins and the finger-ring with hieroglyphs already mentioned. Within it was also found a porcelain vase, in the shape of a female head surmounted by a cylindrical cup. Vases of porcelain obtained from Mycenaean sites are usually of an Egyptian character, real or imitated. But in this case the face is distinctly Greek, though more or less rude in execution. The shape of the vase is also peculiarly Greek, except that it has no handle. It is the addition of a handle that gives the final touch to the Greek vases of this class in the sixth century B. C. The Cyprus specimen may therefore be assigned to an earlier stage in the creation of this type. In this same tomb were found a necklace of gold-beads, a number of gold-earrings, and several bands of thin gold on which are stamped patterns of the Mycenaean kind. In the small series of engraved gems one specimen is remarkable for its material—lapis-lazuli, set in gold. In the large collection of Mycenaean gems in the British Museum obtained from other sites there is no instance of this material; and possibly that again may furnish an argument for a comparatively late date for the new Cyprus antiquities—say about the eighth century B. C. For a long time the current opinion was that the Mycenaean civilization had been swept away by the Dorian invasion of Greece about 1,000 B. C., after which there had followed a blank of about three centuries. That was the answer to most difficulties. Of late, however, the Dorian invasion appears to have fallen out of favor. There is a growing readiness to accept a direct continuity between the Mycenaean and the early-Greek art of the seventh century B. C.

“Several of the tombs were square in shape, and built of squared stones jointed in the archaic manner, covered in on the top by two large slabs, and having a regular doorway towards which a *dromos* or passage led down. But the greater number were simply sunk down into the rock, with no regard for regularity of shape except in the form of the doorway, which was usually made of squared stones forming the two jambs and lintel, with a heavy slab for the door itself. As the tombs lie for the most part deep under the surface, it has been no small labor and cost to clear them.”

The *Athenæum* of July 11, '96, says of these antiquities: “These articles comprise about eighteen diadems or broad fillets, such as were worn by the dead, of pure gold and variously enriched with spirals of the same metal, radial flowers, and other ornaments of much delicacy and unusual spirit in *repoussé*. At the end of some of them are holes by means of which they were attached to the bands which secured them to the heads of the corpses. With these may be enumerated earrings of various devices and fine taste, some of them being twisted,

and some of simpler forms; a most choice necklace of gold; some mouthpieces of gold, intended, like the diadems, for the dead—the last-named relics are of a highly archaic character, and of exceptional antiquity; a few engraved cylinders in stone, some good seals for personal use, several valuable pendants of gold, as well as a group of gold pins of the primitive form. Not less important than any of the above relics is what was probably the handle in ivory of a mirror. It is very vigorously carved on both sides with lines and rows of leaves alternately. On part of this fragment is represented in rather high relief the combat of an Oriental warrior, armed with a sword, and having a shield slung at his shoulder, with a huge gryphon, who is rearing upon his antagonist at the moment he has received a fatal stab. The expression of the monster's face, especially as to his eyes and beak, is rendered with wonderful energy and aptness; nor is his attitude less telling and veracious: the collapse of his huge wings, which, like the remainder of his figure, are distinctly Assyrian, is admirably designed, and, like all the rest of the carving, true to nature. On the other side of this fragment, which is split in two, is a second carving of almost equal force and merit, representing a lion furiously assailing and overcoming a bull. The origin and even part of the history of these extraordinary carvings are indicated by the type of the warrior's costume, which is also Assyrian, not less than by the subjects we have described. None of these articles is less ancient than the eighth century B. C. On an early occasion we may describe a number of relics which have been similarly obtained for the Trustees, including various pieces of pottery, such as vessels of the Mycenaean type and period, bronzes, especially arms and armour, among which are swords and greaves, and, above all, an exceedingly important casket of ivory, the sides of which are enriched with, besides conventional ornaments, hunting-scenes and combats of warriors, resembling the Assyrian friezes recovered from the palace of Sardanapalos."

EUROPE.

THE MYKENAEAN CIVILIZATION.—The July number of *Scientific Progress* contains an article by Mr. J. L. MYERS, of Magdalen College, Oxford, in which he summarises all the evidence which recent archaeological discovery has supplied for reconstructing the civilization known as Mykenaeen: a useful bibliography is appended. In a subsequent article he proposes to discuss (1) the ethnologic position of the race, or races, which originated and overthrew this civilization, and (2) their relationship with the historic inhabitants of the same area. Three points upon which he lays stress are: (1) the importance of

pottery, as preserving the best evidence both of permanence and of changes in type of civilization; (2) the extension of Mykenaeen civilization of a decadent type, and therefore of a later date, in Sicily and Italy, and even so far as Halstatt in the Tyrol; and (3) the sudden collapse of the Mykenaeen civilization, as roughly coincident with the first appearance of iron in common use in the Levant. We may quote what Mr. Myers says about the changes in the types of pottery:

"It has been already indicated, *firstly*, that throughout the Eastern Mediterranean—in fact throughout the whole range of the Mediterranean early-bronze culture—the indigenous system of decoration is instinctively rectilinear and geometrical; *secondly*, that in the Cycladic area and in the middle bronze-age appears a quite irreconcilable and purely naturalistic and quite heterogeneous impulse; and, *thirdly*, that the fully-formed Mykenaeen style, when it appears, is, in spite of its far superior technical skill and elegance, already beginning to stagnate in many departments—the gem-engraving and modelling developing last, and retaining their vigor and elasticity latest, whereas the ceramic decoration, which appears in its noblest form at Thera and at Kameiros, is the first to exhibit the conventional and mechanical repetition of a shrinking assortment of motives. We may now add, *fourthly*, that this failure of originality permitted a recrudescence of the rectilinear instinct which, though overwhelmed for the time by the naturalistic and curvilinear principles, had co-existed with them throughout; and that both floral and spiral motives, once allowed to repeat themselves without reference to their models, are transformed automatically into the latticed triangles and meanders, which are the commonplaces of rectilinear design.

"At this point the survey must close; for now, on geometrically-engraved tripods and geometrically-painted vases, appear Hellenic inscriptions in alphabetic characters. Borrowed Oriental and especially Assyrianising motives intrude themselves into the panels of the rectilinear ornament, and attempts are made, however ineffectual, to represent first animal and then human forms."—*Acad.*, July 25, '96.

ANALOGIES BETWEEN MYKENAEAN AND ILLYRIAN CIVILIZATION.—M. SALOMON REINACH finished the reading before the *AIBL* (begun May 15) of his article entitled: "The Mykenaeen helmet and the Illyrian helmet." M. Reinach endeavors to show that the helmet of the Homeric epoch was a wicker frame covered with leather, ornamented with nails and large metal discs. The helmet thus reconstituted is identical with a helmet discovered in Carniola and preserved in the Museum of Vienna. Other striking analogies between Illyrian antiquities and Mykenaeen or Homeric antiquities justify the belief that the civilization of the Mykenaeans was in part preserved upon the

shores of the Adriatic, while it perished in Greece itself about 1000 B. C.—*RC*, 1896, No. 22.

THE TÜBINGEN BRONZE STATUETTE.—In the *JAI* for 1887 FRIEDRICH HAUSER described a bronze statuette at Tübingen as representing a hoplitodrome, or armed warrior, in the race called the *hoplitodromos*. His explanation of this statuette was called in question by SCHWABE in his doctor's thesis of 1891. In the *Jahrbuch* for 1895, pp. 182–203, HAUSER brings together no less than thirty-seven monuments, chiefly vase-paintings, which throw further light upon the Tübingen statuette. The exact moment in the race had been left undetermined, although Holwerda in the *Jahrbuch* for 1889 explained it as representing the final moment of victory. The pictorial evidence now gathered by Hauser, together with the actual arrangements of the stadion at Olympia, and of the stadion at Epidauros, show that the warrior was here represented in the moment of starting. He is leaning over so as to hold the string which would be loosened as soon as the signal for the start was given.

IVORY-SCULPTURE FROM THE V TO THE XVIII CENTURY.¹—The fifteen volumes of which this is the first, will be one of the most important and lasting monuments of archæologic science in our century. They will offer the great practical advantage of not forming an indivisible series. They will renew from top to bottom the great work of Labarte with all the artistic luxury, new information, criticism and precision which is to be obtained to-day. This work on Ivories is destined to at once take a place in all important or special libraries. It is henceforth a classic, and indispensable for those who are making a study of the history of art, and perhaps also for other workers, for among the services which it is called upon to render is the very important one of providing a complete list of the known consular dyptychs.

The information with regard to the Merovingian and Carolingian epochs is the most complete. This development is justified by the variety and historical importance of the ivories of these epochs which have left us so few other monuments. During the Gothic period, where we find the same models repeated in a great number of examples, the author classifies the types and confines his criticisms to choice pieces. He treats the modern period in the same way where the ivories of real merit become more rare. In every case the identity and the provenance of the pieces studied are established with great exactitude, and in the discussion of the texts (notably when he

¹ ÉMILE MOLINIER. *Histoire générale des arts appliqués à l'industrie du V^e à la fin du XVIII^e siècle*. Tome I. *Ivories*. Paris, Lévy, 1896, in-folio, 245 pages; 24 plates in the text, and 104 vignettes.

treats the information, in part legendary, which we possess with regard to the monk Tutilo of St. Gall) the author shows how historical criticism and the criticism of the monuments may lend each other mutual aid. He has none the less shown how correctness of taste may be compatible with scientific exactitude. The reproductions are truly artistic and scrupulously exact.

The material execution and the comparatively moderate price does honor to the editors. As to the book itself, it realizes all that we have a right to expect from its author, and it does the greatest honor to French science.—C. ENLART, in *RC*, 1896, No. 17.

REPRODUCTIONS OF LITTLE-KNOWN WORKS OF GREAT MASTERS.—At the Congress of Art Critics at Nuremberg in 1893, there was formed a society whose object it was to give good photographic reproductions of masterpieces which are little known, being preserved in galleries which are seldom visited. In the private and even public galleries of England, France and Germany there are a number of fine paintings which have not yet become the property of the learned world. Where, for example, can we find reproductions of the works of art preserved in the provincial museums of France? The first series of these precious reproductions has just appeared and deserves high praise both for the number of works reproduced and for their excellent execution by the well-known establishment of Friedrich Bruckmann of Munich. On eighteen large sheets are given five reproductions from Dürer, one from Jan van Eyck, one from Hans Holbein, and others from Masaccio and Paolo Uccello. The editors of these series of photographic reproductions are MM. Bayersdorffer (Munich), Schmarsow (Leipzig) and von Lützow (Vienna) and the publisher Twietmeyer, Leipzig.—*CA*, '95, p. 341.

GREECE.

NEW GREEK PAPYRI FROM EGYPT.—MR. GRENFELL, who has been exploring in Egypt last winter, brought last week to Dublin the many fragments he had discovered and transcribed, and among them are several passages in iambs, one in anapaests, and some in prose, which he has not yet been able to assign to any known Greek author. There is one prose passage so like Plato in style that it seems hardly possible it can belong to any one else. But we have not yet identified it. These fragments are in very old hands, as old as the classical fragments in the Petrie papyri, and therefore dating from early in the third century B. C., perhaps even earlier. There are a good many of these fragments representing an early copy of some books of the *Iliad*. The fragments in Mr. Grenfell's possession amount to about eighty lines or parts of lines, and come from various books, iv., viii., xxi., xxii., and xxiii. There is no doubt whatever that the writing is of the earliest kind we

know, and thus undoubtedly dates from before the days of the Alexandrian critics. To me, therefore, who published the first scrap of such a text in the Petrie papyri, it was naturally of the highest interest to learn whether the newly-discovered text presented the same peculiarities. It will be remembered that the former scrap from the eleventh book, showed beginnings and endings of lines not in our texts, and this so frequently as to amount to a surplus of one-sixth. Mr. Grenfell had already examined his fragments from this point of view, and showed me that out of about eighty lines thirteen are not to be found in our vulgate. The conclusion, therefore, which I had drawn, that before the recension by the Alexandrian critics the *Iliad* presented a very different appearance, is hereby confirmed, in spite of the adverse criticism of some learned Germans. They held that the Petrie text was an accidentally bad and slovenly copy, with many variations from the texts received even in that day. In the face of the new discovery I am disposed to maintain my original conclusion, and now prophesy that whatever new texts of the *Iliad*, in handwriting of this great age, are hereafter found, the additional lines will amount to 15 per cent. When Mr. Grenfell publishes these fragments the critics will have ample opportunity to examine this interesting question. We already possess a very large number of specimens of the *Iliad* from the second to the fourth century A. D. Every year adds to them. But they all represent (discounting mere blunders) the vulgate text of our printed editions. The solitary exception is the Genevan fragment published by Prof. Nicole. This has many additional lines like the old texts, but a glance at the writing will show any palæographer that it must have been written (in the second century A. D.) three or four hundred years after the pre-Alexandrine fragments. The considerable variants in this fragment show that the old, perhaps loose and prolix, text still survived. It affords us, at all events, a third witness to the fact, and makes it well-nigh impossible to deny that the labors of Aristarchos and his great predecessors were not so conservative as has usually been assumed.—J. P. MAHAFFY, in *Athen.*, June 13, '96.

A TERRACOTTA FIGURINE REPRESENTING APHRODITE ON A SHELL. —Many Museums possess terracotta statuettes representing Aphrodite kneeling between the valves of a sea-shell. One of the examples of this class in the Louvre is particularly distinguished by its beauty. Although the goddess is represented as a nude woman there was found in the same tomb a portion of terracotta drapery which seemed to belong to the group, and yet would be unintelligible were it not for the existence of other terracotta figurines representing Aphrodite upon a sea-shell, in which the figure of Eros holds up her mantle behind. In Greek tradition, when Aphrodite rose from the sea she

was received, according to one version, by Eros, and, according to another, by the Horai, who brought her a mantle to veil her beauty. This tradition—which we find embodied in the fragment of a monumental throne of Aphrodite in the Ludovosi collection, and also in a small medallion of gilded silver found at Galaxidi and now in the Louvre—was utilized by Pheidias in the reliefs sculptured upon the throne of Zeus at Olympia. Here Aphrodite was represented as rising from the sea, in which she would be represented half-length. In the terracotta she is not represented as a crouching Aphrodite, but as kneeling on both knees, a position which retains something of the primitive type of Aphrodite rising from the sea. A reminiscence of the original type may also be found in the raised position of the arms.—P. JAMOT, *MMAI*, 1895, pp. 171–84.

THREE TERRACOTTA FIGURINES.—E. POTTIER publishes in the *MMAI* (1895, pp. 165–70) three terracotta figurines. The first is of Bœotian make of the fifth century, and is the upper portion of a statuette representing Hermes with a conical cap and carrying a lamb under his arm. This fragment is of special technical interest on account of its polychromatic character, unique in a terracotta statuette of this early date. The second figurine is also a fragment; it is the head of an *ephebos*, and came from Asia Minor, probably from Smyrna. In style it exhibits the influence of the school of Polykleitos. The third statuette represents a pedagogue with bald head and long beard. It was found in Attika, and is of admirable expressive and naturalistic quality.

POLYCHROMY IN ANCIENT SCULPTURE.—M. L. DIMIER, in the *Revue archéologique* (1895, I. pp. 347–58) sustains the opinion that polychromy was not customary in Greek sculpture of the classic period; contrary to the view supported by M. Collignon in an article recently published in the *Revue des Deux Mondes*. The opinion of M. Collignon is, that throughout the entire epoch when Greek art flourished, even during the period called Græco-Roman, it was the custom to paint statues. He considers the fact to be established so far as concerns the primitive period before the time of Perikles; as to the period called classic, his idea is that the documents (when they are rightly interpreted) permit no doubt that the custom was also the same. M. Dimier admits the first part of the thesis, which rests upon testimony almost incontestable, that before the Median wars the custom of painting statues was in general use, but he maintains that at the beginning of the classic period the custom ceased, and that the examples which can be cited from that time to the Roman period are so few that they merely emphasize the fact of this cessation, especially with all the leading artists. The few texts cited by M. Collignon seem also to M. Dimier to be not only

inconclusive in his favor but to prove the reverse, if anything. Such is the passage in Pliny (xxxv. 39) which really refers not to painting but to the patina which is now recognized to have been added to Greek classic statuary as a finish. The failure to find traces of polychromy on any but an infinitesimal fraction of the sculptures unearthed seems conclusive proof that painting of sculpture was as much an exception then and as much confined to inferior works as now, when we have a few inferior artists who decorate religious and other images in color.

THE TIARA OF SAITAPHARNES.—The last number of the *AJA* contained a brief description of the tiara of Saitapharnes purchased by the Louvre. Since then a controversy has arisen as to its authenticity. It had been purchased for the Louvre in March, and on April 1 M. Héron de Villefosse officially presented it to the inspection of the *Académie des Inscriptions*, giving a full description of it and explaining the relations of king Saitapharnes to the city of Olbia. In the *Gazette des Beaux Arts* for May 1 it was described and published by M. Michon. In the meanwhile, during the latter part of April, rumors were afloat that it was a forgery, circulated mainly by Professor Furtwängler and a number of Russian collectors and critics. The first to print an attack was Professor Vesselovsky of St. Petersburg, who stated it to have been recently made at Otchakoff, the seat of numerous forgeries: his words were widely echoed. Professor Furtwängler, who had examined the tiara in April, published an article in the *Cosmopolis* for August in which he seeks to prove its falsity. The arguments of this paper will be answered by M. Héron de Villefosse in the *Cosmopolis* itself, and by Théodore Reinach in the *Gazette des Beaux Arts*. The present state of the question is summarized by Salomon Reinach in the *Nation* for Aug. 27. Reinach is a strong supporter of the authenticity of the tiara; he points out the immense difference between its delicate and artistic workmanship and the rudeness of the ascertained forgeries of Olbia, and recounts how such judges as Count Strogonoff and M. Kieseritzky, director of the St. Petersburg Museum, who at first believed the piece a forgery, were convinced of its authenticity as soon as they examined it. The main difference between M. Reinach and the authorities of the Louvre is that, while they regard the tiara as a work of the fourth or early third century, he assigns it to a date later than 150 B. C., and believes that it conclusively proves that Professor Furtwängler, in dating the discoveries of Greek antiquities in Southern Russia in the fourth and fifth centuries, has committed a grave error. While awaiting the publication of his full answer to Furtwängler's attack, M. de Villefosse has made a short answer in the *Journal des Débats* of Aug. 6, which, according to M. Reinach, "contains enough overwhelming

evidence to upset the whole romance constructed by M. Furtwängler's scepticism."

CATALOGUE OF GREEK VASES IN THE LOUVRE.—The Louvre has lately issued the first part of the catalogue of the Greek vases in the Museum—*Catalogue des Vases antiques de Terre-cuite*, par E. Pottier: Première Partie, *Les Origines*. The catalogue proper is preceded by an introduction giving a concise history of the vases generally, and an abridged account of our present knowledge of Greek ceramic art. It is written for the benefit of the visitor to the Louvre, but it will likewise serve as a valuable manual for all students of the art. The pottery dealt with in this part is that of the Islands, of Mykenai, of Athens (Dipylon), and of Boiotia, each division being accompanied by a special historical notice. The volume also contains diagrams of the shapes of vases, but no illustrations of those catalogued; its price is 1fr. 20. M. Pottier states that two more volumes will complete the catalogue, and that he also proposes adding an atlas of illustrations of the inedited vases—*Athen.*, May 9, '96.

CATALOGUE OF GREEK COINS OF TROAS, AEOLIS, AND LESBOS.¹—The time has really gone by for criticism of the catalogues prepared by the able staff of the Coin Department in the British Museum. Since 1873 thirty-nine substantial volumes have appeared, and their excellence in point of scholarship and technical numismatic science has been generally recognized throughout Europe. Of these, seventeen volumes relate to the Greek series, and are the work of the late and present keepers, Drs. R. S. Poole and B. V. Head, and of a late and present assistant, Prof. Percy Gardner and Mr. Warwick Wroth. Mr. Wroth has himself prepared the catalogues of the coinage of Crete and the Ægean Islands (1886) and of Pontus, *etc.* (1889), and his latest contribution to the series is the present valuable treatise on the coins of Troas, Æolis and Lesbos. We say "treatise" advisedly, for Mr. Wroth's ample introduction and the foot-notes he has appended to the description of the coins raise the work much above the level of a mere catalogue.

The present volume, like its companions, appeals wholly to a scientific audience, and, indeed, offers less matter of general archæological interest than some of them. One would expect, perhaps, something specially interesting in the coin-types of the Troas and of Lesbos; but it will be remembered that the Ilium of history had no political importance before the time of Alexander the Great, and its coinage begins only at B.C. 300; whilst at Lesbos, though the lyre is charm-

¹ *Catalogue of the Greek Coins of Troas, Æolis and Lesbos*. By Warwick Wroth, F.S.A. With Map and forty-three Autotype Plates (printed by Order of the Trustees of the British Museum).

ingly suggestive, no one can say that the figure of Sappho does her ordinary justice. Nevertheless the representations of famous Lesbians, Pittakos, Alkaïos, Sappho, Theophanes and Lesbos, give a certain interest to the imperial coinage of Mytilene which the art of the engraver certainly would not arouse. Other suggestive Lesbian types are the *kantharos* of the autonomous coins of Methymna and the Dionysos of the imperial time, recalling *quot habet Methymna racemos*. In the Alexandria-Troas coinage, the question whether the representation of Apollo Smintheus reproduces Skopas' cultus-statue in the Sminthion—the temple stood near the sea, only a dozen miles or so from the city—is fully discussed by Mr. Wroth, and here, as usual, his foot-references comprise a bibliography of the debated point.

A word of praise must be awarded to the fine series of forty-three autotype plates, which have long been a most valuable feature of the Museum catalogues. Mr. Wroth's map is another decidedly useful addition, and the indexes are all that could be desired. We congratulate Mr. Wroth on the completion of an arduous and difficult work, which will be fully appreciated by all competent scholars at home and abroad.—*Athen.*, July 18, '96.

PROPOSED EXCAVATION.—The Athenian Archæological Society, in its last meeting, has decided to resume the excavations at Rhamnous and Oropos.—*Athen.*, July 11, '96.

AMYKLAI.—At the sitting of the *AIBL* of July 17, 1896, M. Salomon Reinach presented a gold object upon which was engraved a small stag, wrongly considered to be a bull, which belonged in the last century, to Caylus, and which was discovered in the Peloponnesos in the vicinity of Amyklai. M. Reinach gave reasons for classifying this object (formerly attributed to the art of Persia) among the most curious monuments of Mycenaean art.—*RC*, 1896, Nos. 31–32.

ARCOS.—Dr. Murray of the British Museum has secured for the Trustees a rare and beautiful silver pin. It was lately found near Argos, and with its flattened disc-like head measures about three and a half inches in length. The flat top of the head is exquisitely chased with a radial, flower-like ornament, closely resembling the imperial chrysanthemum of Japan. The under side of the top is similarly enriched. On one side of the blade of the pin is engraved a dedication to Hera. The M introduced is the archaic form of the *sigma* in the alphabet of Argos, that is, before B. c. 480.—*Athen.*, June 27, '96.

ATHENS.—EXCAVATIONS BY THE BRITISH SCHOOL.—During the excavations on the supposed site of the suburb called *Kynosarges* (see *AJA*, xi. 227), "upwards of eighty tombs were found, mostly of the geometric period. These excavations yielded many fragments of geometric vases, sepulchral inscriptions, part of a very fine stele of the early part of

the fourth century B. C., and fragments of a large early Attic amphora, which is an important monument for the history of vases of a period which is as yet but little represented. In an adjoining field were found remains of a Roman colonnade, and also an important water-conduit, which seemed to be connected with a gymnasium of the time of Hadrian."—*Acad.*, July 25, '96.

A BRONZE STATUETTE IN THE CENTRAL MUSEUM AT ATHENS.—In the *MMAI* (1895, pp. 145–56), A. DE RIDDER gives a detailed study of a bronze statuette in the Central Museum at Athens. It represents a maiden and is apparently of Athenian workmanship dating from 470–460 B. C. This attribution is substantiated by the character of the workmanship, by the style of the costume and by the various details of the head.

MARBLE HEAD IN THE SINGHER COLLECTION.—In the collection of M. Singher at Mans there is an interesting marble head in high-relief. It was acquired from a dealer returning from Rome who declared that it was discovered at Athens. The material may be Pentelic marble, or, better, that which is known as *grechetto*. At first sight one is inclined to attribute this charming head to the best period of art. The sentiment, at once refined and dignified, reminds us of Attic sepulchral reliefs, especially those of the fourth century; but a closer examination reveals more recent influences. These may be seen in the treatment of the eyes, mouth, ears and hair. Especial attention may be called to the treatment of the eyebrows, which are indicated by a groove. This mode of indicating the eyebrows is quite unusual. In the archaic period they are represented by a raised ridge; in the best period they are hardly indicated at all; in the Hellenic and Roman period they are frequently accentuated by a roughened projection, on which is indicated the hair of the brows. On the other hand, in the busts from Palmyra, the eyebrows are suggested by a deep groove: a few examples of this method of indicating the eyebrows may also be found in Roman art—we may cite three bas-reliefs in the Louvre, which date from the beginning of the Empire. We are, therefore, inclined to assign this relief to the first century of the Christian era.—S. REINACH, *MMAI*, 1895, pp. 185–90.

DELPHI.—THE DELPHIC PÆAN TO DIONYSOS (CF. P. 240).—HENRI WEIL thus studies this hymn in *BCH*, 1895, pp. 393–418, 548. The fourth hymn which the excavations at Delphi have brought to light is not, like the three preceding ones, dedicated to Apollo, but is a pæan to Dionysos: *παῖαν εἰς τὸν Διόνυσον*, according to the inscription. This hymn is older than the other three, dating from the last third of the IV century B. C. It is also of greater historic interest, but it is not accompanied by musical notes. To determine the exact date of

the hymn and the occasion for which it was composed, one must study both parts into which it is divided, the mythologic, and that relating to the time when it was written. The latter especially, and the extract of the honorific decree engraved below the verses, are the most important in establishing the date. The author of the pæan was one Philodamos of Skarphia, a city of the Epicnemidian Lokri, under the archon Etymondas. M. Bourguet has of late studied some epigraphic documents in which this name recurs several times among the commissaries entrusted with the construction of the temple. It is now established beyond doubt that the temple of Delphi had fallen to ruin about the year 400 B. C., and that the work of its reconstruction was carried on throughout the fourth century and even later. The documents in question mention the name of Etymondas as one of the *ναοποιοί* in 336-35, and again from 332-31 to 328-27. Moreover, M. Bourguet establishes, in accordance with the inscriptions, that Etymondas was archon during one of the last three years of the cx Olympiad (339-38—337-36), or else after 328-27. The form of the characters and the historic data furnished by the text of the hymn accord perfectly with this approximated date.

In the second part of the pæan the poet proclaims the orders of Apollo. The God enjoins the Amphictyons to hasten certain portions of the work on the temple; he wishes these to be finished for the forthcoming quadrennial Pythian festival. If the text were not mutilated at this point we should know what these works were; but it is doubtless a part of the sanctuary constructed and decorated under the oversight of the *ναοποιοί*, and especially consecrated to Bakchos. Later on, at the autumn equinox, at the beginning of the three winter months, during which Apollo was to go to the Hyperboreans and leave Bakchos to rule alone at Delphi, a statue of this god was to be inaugurated, surrounded with gold lions. The pæan—which repeats these orders of Apollo—was to be sung (the oracle also prescribed it) at the *theoxenia*, the annual festival which was celebrated in the spring. Now, we can see that the terms employed by the poet indicate that these different dates (those of the *theoxenia*, the *Pythia*, and the equinox) followed close upon one another without being separated by an interval of twelve months. As the Pythian games were celebrated always at the beginning of a third year of the Olympiad, and as the honorific decree was apparently issued immediately after the execution of the pæan, it follows that the *theoxenia* in question and the archon Etymondas must be placed in a second Olympic year. We have the choice between the cx Olympiad and the cxiii. At the first glance, the first of these dates seems improbable, for Greece was at that time in a state of fermentation; yet it is

not wholly impossible. On the other hand, nothing prevents us from coming down to the reign of Alexander. The question remains an open one, and, moreover, it is not of prime importance, for in either case we reach a date posterior by at least eight years to the second holy war.

The first part of the hymn gives a concise account of the history of Bakchos from his birth down to his admission among the great gods of Olympus. When the son of Zeus and of the blessed Thyona [Semele] is born at Thebes, all the stars of the heavens dance in chorus, and all men rejoice. The Bacchic enthusiasm spreads over the land of Thebes and over that of the Minyai. The sacred ground of Delphi resounds with hymns and dances: it is there that the god manifests himself under his characteristic traits and carries away the virgins into the gorges of Parnassos. Then he withdraws to the flowery retreats of Eleusis, where the initiated, assembled from all parts of Greece, invoke him under the name of *Iakchos*; he bears aloft the cup of drunkenness, and, in giving wine to mortals, he opens to them a haven sheltered from all pain. After having journeyed to other countries he lands on the fortunate island of the goddess who ensnares hearts: it is Cypris [Aphrodite] who causes the son of Semele to be received into Olympus. There, the Muses, crowned with ivy, surround him and proclaim him *Paian* [Apollo]. The lyre of Apollo preludes their songs.

In taking the name of *Paian*, Bakchos becomes a second Apollo; the two gods begin to resemble one another, and exchange their attributes while awaiting the moment when they shall be mingled one with the other. In other respects, the legend of Bakchos does not offer, in this instance, anything very particular, and if the recital possesses any originality it comes less from what it relates than from what it omits. Several of the strange legends of Dionysos are passed over in silence. The enmity of Hera is not even mentioned. We see that it was a long while before the god succeeded in getting himself received into the assembly of the Olympians; but nothing is said of the resistance which men opposed to his person and his worship, or of his struggles, his sufferings, his vengeance: on the contrary, it is related that all mortals rejoiced over his birth. It is very remarkable that the legend of Dionysos is radically expurged, and that the more salient traits of the history of the god are implicitly contradicted. The religious tendency of the first strophes of this pæan seems to have been to suppress, to evade, to palliate whatever was contained in the traditions which might shock enlightened minds. It would seem also as if one could trace a political tendency in this hymn. In the mythological part, Bakchos figures especially as god of Delphi

and god of Eleusis. It might seem strange that, among so many sanctuaries of the god, Eleusis should have been the only one associated with Delphi. But Eleusis, like Delphi, belongs to the whole of Greece, and the poet brings this idea into prominence, as, further on, he twice dwells upon the union of all Greece. It is natural that a poet who speaks in the name of Delphi and of the Amphictyons should make himself the interpreter of this idea and this policy.

The inscription covered a large stone, which was afterwards used for a new flagging. This circumstance, by covering it over for centuries, preserved it from destruction. The fragments, to the number of fifteen, have been compared by M. Homolle with a surety of method which does not leave room for the slightest doubt. In its present state the greatest height of the stone is 875 mm., its greatest width 87 cm. The pæan is engraved in two columns, of fifty lines each; the prose subscription extends without interruption from the left border to the right border of the marble. In the poem itself one can easily distinguish twelve similar strophes, separated by a paragraph. Four of the couplets (Nos. IV, VI, VII, VIII) are in very bad condition; the mutilations of the stone have left only a small number of scattered letters. Neither are the other couplets preserved in an integral condition; but the greater part of the *lacunæ* can be filled in by conjecture, and often with certainty. Two circumstances favor the work of restoration. First, the inscription is engraved *στοιχῶδόν*, which enables one to estimate exactly the number of letters which are lacking at the beginning or the middle of a line. Still, the *iota* is sometimes joined to another letter, and does not then count as a separate character. In the second place, the similarity of the strophes—of which the metre, being identical, admits of only a small number of variations—also limits the field of conjecture.

The metre of the poem is interesting. All the strophes are interrupted by an intermediate refrain, *mesymnion*, and ended by a final refrain, *ep hymnion*. The *mesymnion* is preceded by a period of four choriambico-iambic members, the last of which is catalectic. It is followed by two periods, the first of which is composed of a glyconic and a phalecian; the second period, of three glyconics, the end of the period being also marked by a catalex (a pherecratic). In the *ep hymnion* one can distinguish two elements: first, two ionics *a minore*, the invocations *ἱὲ Παιδὶν ἱθι σωτήρ*; then a glyconic period shorter than the preceding one and having only two members. As to the invocations which form the *mesymnion*, they constitute three ionics *a minore*.

It can be seen that the author of the pæan has followed the best traditions for the structure of his strophes. The elements which

enter into its structure are well known, and the verses are familiar to readers of the Greek and Latin lyric poets.

M. Weil had at his disposal two copies, one, that of M. Homolle; and the other, that of M. Bourguet, which is more complete on account of new discoveries. For the doubtful readings a new collation was of no advantage, many of the letters having been effaced by the action of the air. Notwithstanding the care expended in the deciphering, it was difficult to avoid mistakes of reading in every case; in certain places the state of the stone caused some errors.

The following is the text of the stone, as read and presented in strophic form by M. Weil :

TEXT OF THE HYMN.

- I. [Δεῦρ', ἄνα Δ]ιθύραμβε Βάκχ'
 ε[ῖ]τε, θυρσῇ]ρες, βραῖ-
 τά, βρόμ(ε), ἡρινα[ῖς ἰκοῦ
 ταῖσδ(ε)] ἱεραῖς ἐν ὥραις :
- 5 Εὐοῖ ᾧ ἰὸ [Βάκχ' ᾧ ἱὲ Παιά]ν.
 [δ]ν Θήβαις πότ' ἐν εὐίαις
 Ζη[γνὶ γείνατο] καλλίπαις Οὐώνα·
 πάντες δ' [ἀστέρες ἀγχ]όρευ-
 σαν, πάντες δὲ βροτοὶ χ[άρη-
 10 σαν σαῖς,] Βάχχιε, γένναις.
 Ἴτε Παιάν, ἴθι σωτή[ρ,
 εὐφρων τάνδε] πόλιν φύλασσ'
 εὐδαίωι σὺν [ὄλβωι].
- II. 14 *Ην, τότε βακχίαζε μὲν
 χθῶ[ν μεγαλώνυμός] τε Κά-
 δμου Μινυᾶν τε κόλπ[ος Αὔ-
 γε]ιά τε καλλίκαρπος :
 Εὐοῖ ᾧ ἰὸ Β[άκχ' ᾧ ἱὲ] Παιάν·
 πᾶσα δ' ὕμνοβρύης χόρευ-
 20 ε[ν Δελφῶ]ν ἱερὰ μάκαιρα χώρα·
 αὐτὸς δ' ἀστε[ῖ σὸν δ]έμας
 φαίνων Δελφισίῃ· σὺν γόροις
 [Παρν]ασσαῶ πτύχας ἔστας.
 Ἴτε Παιάν κ. τ. ἐ.
- III. 27 [Οἰνοθα]λῆς δὲ χειρὶ πάλ-
 λων δ[έπ]ας ἐνθέοις [σὺν οἷσ]-

- τροις ἔμολες μυχοὺς [Ἑλε]υ-
 30 σῖνος ἀν' [ἀνθεμῷ]δεις ·
 Εὐοῖ ᾧ ἰὸ Βάκχ' ᾧ [ἔ Παι]άν ·
 [ἔθνος ἐνθ'] ἅπαν Ἑλλάδος·
 γᾶς ἀ[μφ(ι) ἐ]νναέταις [φίλιον] ἐπ[όπ]ταις
 ὀργίων ὅσ[ι]ων Ἰάκ-
 35 χον [κλείει σ]ε· βροτοῖς πόνων
 ᾧξ[ας δ' ὄρ]μον [ἄλνπον:]
 Ἰὲ Παιάν κ. τ. ξ.
 IV. 40 [Παννυχίσιν] δὲ καὶ χοροῖς
 V. 53 [Ἑ]ν[θεν ἐ]π' ὀλβίας χθονὸς
 Θε[σσαλίας?] ἔκελσας, ἄ-
 55 στη τέμενός τ' Ὀλύμπι[ον]
 Πιερ]ίαν τε κλειτάν·
 Εὐοῖ ᾧ ἰὸ Βάκχ' [ᾧ ἰὲ Παι]άν.
 Μοῦσαι [δ'] αὐτίκα παρθένοι
 κ[ισσῶι] στε[ψ]άμεναι κύκλωι σε πάσαι
 60 μ[έλιπαν] ἀθάνα[τον] ἐς αἰὲ
 Παιᾶν' εὐκλέα τ' ὀ[πὶ κλέο]υ-
 σαι· [κα]τάρξε δ' Ἀπόλλων.
 Ἰὲ Παιάν κ. τ. ξ.
 IX. 105 Ἑκτελέσαι δὲ πρ[ᾶ]ξιν Ἀμ-
 φικτύονας θ[εὸς] κεύ-
 ει τάχος, ᾧ[ς] ἐπάβολος
 μὴν ἰκέ[τας] κατὰσχη·
 Εὐοῖ ᾧ [ἰὸ Β]άκχ' ᾧ ἰὲ Παιάν·
 110 δε[ίξαι] δ' ἐγ ξενίοις ἐτεί-
 οισ θ[ε]ῶν ἱερῶι γένει συναίμωι
 τονδ' ὕμνον, θυ[σ]ίαν τε φαί-
 νει[ν] σὺν Ἑλλάδος ὀλβίας <:>
 πα[νδ]ήμοις ἰκετε[ί]αις.
 115 Ἰὲ Παιάν κ. τ. ξ.
 X. 118 ὦ μάκαρ ὀλβία τε κεί-
 νων γε[νέ]α βροτῶν, ἀγή-
 120 ρων ἀμείαντον ἃ κτίσῃ
 ναὸ[ν ἐς] ἀὲ Φοίβωι·

εὐοῖ ᾧ ἰὸ βάκχ' ᾧ ἰὲ Π[αίαν :
 ν]ε[ο]χρύσειον χρυσέοις τύποις
 πα . . . \ N ⊖ E A i Γ κύκλου . .

125 ΚΩ δογ κομαν

δ' ἀργαίνοντ ΕΑ . . ANIK

δ' αὐτόχθονι κόσμωι.

Ἴε Παιάν, ἴθι κ. τ. ἔ.

XI. 131 Πυθιάσιν δὲ πενθετή-

ροισ[ι τ]ροπαῖ[ς] ἔταξε Βάκ-

χον θυσίαν χορῶν τε πο[λ-

135 λῶν] κυκλίαν ἄμιλλαν :

εὐοῖ ᾧ ἰ[ἔ] Βάκχ' [ᾧ ἰὲ Παι]άν :

τεύχειν · ἀλιοφεγγ[έ]σ[ι]ν

δ' ἀρχο[ύσαις] ἴσον ἀβρὸν ἀγαλμα Βάκχ[ι] [ν]

ἐν Ε Π . Ρ . . χρυσέωλ λεόν-

140 των στῆσα[ι] ζαθέωι τε τ[εῦ]-

ξαι θεῶι πρέπον ἄντρον.

[Ἴ]ε Παιά[ν] κ . τ . ἔ.

XII. 144 Ἀλλὰ δέχεσθε βακχ[ειώ-

τα]ν Δι[ό]νυσ[ον ἐν δ' ἀγνι]-

αῖς ἅμα σὺν [χόροις]ι κ[ι-

κληρίσκετε] κισσ[οχ]αίταις :

Ε[ὐοῖ ᾧ ἰ]ὸ βάκχ' ᾧ ἰὲ [Παιάν].

149 Πᾶσαν [Ἐλ]λάδ' ἀν' δ[ελβίαν]

SUBSCRIPT.

Δελφοὶ ἔδωκαν Φιλοδάμ[ωι Αἰν]ησιδάμου Σκαρφεῖ καὶ τοῖς ἀδελφοῖς Ἐπιγένε[ι]
 . . ντίδαι αὐτοῖς καὶ ἐκ[γόνους] προξενίαν προμ[αν]τεῖαν προεδρίαν προδικ[ίαν]
 [ἀτέ]λειαν ἐπι[τιμ]ὰν καθ[άπερ Δε]λφοῖς · ἀρχοντος Ἐτυμώνδα, βουλευόντων
 . . . σιστωνος Καλλικρ . . . [lacuna of two lines] τὸμ παιᾶνα τὸν εἰς τὸν
 Διόνυσον . . .

[lacuna of a half-line] . . . ἂν μαντεῖαν τοῦ θεοῦ ἐπαγγελιατ . . .

[lacuna of a half-line] ρη . . αι τυχαγαθαῖ.

BRONZE STATUE OF A VICTOR IN THE PYTHIAN GAMES.—While the workmen were clearing a space of ground situated between the theatre and a Byzantine embankment-wall alongside the sacred road, they struck an antique sewer, through which was carried the rain-water from the theatre's area. The excavation was carried below the sewer

level, and suddenly the workmen discovered at the bottom of a ditch a bronze statue, or rather half of a statue only, for the head and torso were missing. On resuming work, they found a base which served as a support to the bare feet; then a wonderfully well-preserved bust, whose head had even kept intact its luminous eyes of enamel; then an arm and hand, whose fingers were holding reins of metal. They had found the statue of one of the victors of the Olympic game; a chariot-driver, who had been represented on the esplanade of the temple, with the quadriga which gave him victory. For one moment they hoped to find near the driver the chariot and the horses also. The soil was dug carefully for a week or so, but only some mutilated *débris* were brought to light—a pole with the ends of the reins still attached, two horse's legs of admirably finished workmanship, and some shapeless pieces which very likely belonged to the chariot.

When the base was cleared and thoroughly examined an inscription much erased and defaced was discovered. It showed that the statue was a votive offering to the divinity by a citizen named Polyzatos, or Polysalos, in order to glorify a victor, whose name could not be read, and was only represented by the termination "*ona*." The statue is of an intermediary style, between the epoch of Aigina and that of Pheidias. This leads M. Homolle to suppose that the victor might be Hieron of Syracuse, while this beautiful bronze could be the work of the Argive Ageladas, of whom Pheidias and Polykleitos were pupils.

The director of the excavations has presented to the *AIBL* the photographs of this unique piece. They give an idea of the high artistic value of the discovery, and justify the enthusiasm that the find has created. It is the first time that the excavations made at different points of the Hellenic territory have brought to light a whole bronze statue, and hardly another specimen exists, particularly of that period, which exhibits such a noble conception of art.

The statue measures a little less than six feet and represents a beardless youth with a straight Grecian nose and full rounded lips half open as for a smile. The chin is round and energetic. The hair is somewhat summarily treated, but forms small light curls on the nape, while some other locks on the temples extend down the cheeks. A bandelet, forming a diadem, holds the hair in place. The neck, young, juvenile and roundly shaped, is firmly attached to the shoulders, which are sloping but powerful. The body is erect, but slightly bent backward, and is dressed in a straight tunic, of which the large folds, held by a narrow belt, fall without rigidity down to the ankles. The arms are close to the body and half covered by pleated sleeves, which end at the elbow, letting the forearm, which is bent, remain free to hold the reins. The legs are straight and close

together, but the feet, while joining at the heels, are slightly apart at the toes. Hands and feet are accurately finished.

The mechanical treatment of the statue deserves special notice. It was cast in four pieces—the two arms, the bust with the two sleeves and the head, the legs, and the lower part of the body from the belt. The artist selected the points of junction with special care. The two largest pieces were joined above the belt, under the overhanging tunic. The arms were adjusted in a similar way under the sleeves. The Greek artist gave minute attention to the study of all those details which are often overlooked in making a bronze statue in these days. Most of the time the sculptor of to-day, after making the plaster model of his statue, leaves to the bronze-caster the care of all the mechanical details of its execution. The model is divided into pieces, the points of junction of which are selected for the convenience of the artisans who have to cast it, and with an absolute disregard of any artistic consideration. The Greek sculptor was at the same time a bronze-caster and marble-cutter who knew, besides the refinements of his art, all its technical details, and trusted to nobody but himself the accomplishment of his conception. This is the secret of the strong individuality of the works Greek artists have left.—*N. Y. Sun*, June 26, '96.

The crown is found to be symbolical of a victory won by Hieron in the Pythian (not the Olympian) games, and Hieron is represented wearing the same crown on some old Sicilian coins. With the exception of the left arm, which is broken, the statue is in an excellent state of preservation. The eyes are especially admired, and give an unusual expression of animation to the face. This statue will remain at Delphi as the nucleus of a museum which the Government intends to establish there, and to make more accessible to the travelling public by improved means of communication.—*Nation*, July 23, '96.

M. Homolle, Director of the French School at Athens, at a sitting of the *AIBL* (June 5, '96), described the statue, and demonstrated that the base found near it was the base of this statue, that the inscription engraved upon it was of Syracusan origin, and that the name of the dedicator was probably that of Hieron.—*RC*, 1896, No. 24.

ELEUSIS.—Dr. Philios, the Greek *ephoros* who directed the excavations at Eleusis during the years 1884–94, has published in French a general report of his work, entitled *Éléusis, ses Mystères, ses Ruines, et son Musée*. Further researches on this site will now be undertaken by the Athenian Archæological Society, under the direction of Dr. Skias.—*Athen.*, July 4, '96.

ELIS.—LAW AGAINST HUMAN SACRIFICE.—At a sitting of the *AIBL* (June 26, 1896), M. TH. REINACH made a communication upon a law

of Elis, engraved on bronze, which was found at Olympia. Contrary to the opinion of its German editors, M. Reinach sees in it a law directed against the practice of human sacrifice, upon which it imposes a heavy fine and other penalties; and the country and the *gens* of the guilty are declared to be jointly and severally responsible for the payment of the fine. This law dates from about the year 600 B.C., and attests the long continuance of this barbarous custom among the Greeks.—*RC*, 1896, No. 27.

THEBES.—SEPOLCHRAL STELE.—M. COLLIGNON exhibited to the *AIBL* (May 8, '96) the photograph of a basrelief recently discovered in the neighborhood of Thebes on the right bank of the Kanawari, the ancient Thespios, near the road from Thebes to Livadia. It is a sepulchral stele of the beginning of the IV century, representing a family-scene of six personages. It is without doubt the work of an Athenian sculptor, and is to be placed among the best sculptures discovered up to the present time in Boiotia.—*RC*, 1896, No. 22.

GREEK ISLANDS.

AMORGOS.—M. J. DELAMARRE read a paper before the *AIBL* (March 27) on an important inscription from Amorgos. It is a decree of the *synedroi* of the confederation of the Kyklades, and a response to the invitation of Ptolemy II to take part in the plays which he was founding at Alexandria in honor of his father, Ptolemy Soter. This text contains a great number of new details on the history of the confederation of the Kyklades under the last two Ptolemies. It allows one to understand better the organization of the confederation and to fix the much-contested date of the reign of Philokles, king of Sidon.—*RC*, 1896, No. 18.

DELOS.—EXCAVATIONS BY THE FRENCH SCHOOL IN 1894.—The most interesting feature of the current number of the *Bulletin de Correspondance Hellénique* is M. Louis Couve's description of certain private houses excavated at Delos in 1894. They belong to the second and the first century B. C., when Delos, under Roman patronage, attained its highest commercial importance, and was filled with magnificent arcades and with the homes of wealthy merchants. The structures here figured give evidence of the wealth and refinement of their owners, resembling in decorative luxury the most elegant houses of Pompeii. Their plan approaches the classical Athenian arrangement of the fifth century rather than the Roman, and is characterized by the peristyle and the open court, entered directly by a long passage from the front door. Around the court the rooms are disposed in such a manner as to secure the open-air life of a warm climate, and at the same time complete seclusion from the street. Hence they are

lighted from the inner court, and windows which open on the street admit the light from a height of ten feet or more. In one case only a window gives directly on the "Street of the Theatre," at the usual modern height; but this exception is due to the architect's intention to make the window, with its marble frame and bronze grill, an effective feature of the façade. In some respects these houses agree with the ideal plan of Vitruvius, while in others there is a wide departure, necessitated by the peculiarities of the site. The cistern, vaulted and strongly built, is an important provision in all, as might be expected when the rainfall is the chief source of supply, yet not a drop of rain falls for three months in the summer. As many as three cisterns are found in the best-appointed houses, communicating with each other as Vitruvius describes, and by this communication filtering the water for drinking purposes.

The domestic life which is here disclosed had luxuries and refinements, while it dispensed with certain comforts and even decencies. The sleeping-rooms and the slaves' quarters are cramped, ill-ventilated, and destitute of ornament. But the decoration of the larger apartments, the *salon*, the dining-room, and the *exedra*, is charming in taste and artistic effect, and in some instances is preserved in unimpaired brilliancy. The floors of such rooms and of the central court are paved in mosaic of novel and pleasing patterns; the walls are painted according to a decorative system at once sober and elegant, which recalls the best Pompeian style—that of the House of Sallust and of the Faun. Along the most graceful of the friezes runs a garland of flowers and bouquets of gay colors, amid which flits a Cupid with sky-blue wings and scarlet mantle, picking flowers or playing with a dog. Others, less conventional, contained masks of warriors, and Medusas—painted with great delicacy of color and design. The refinements of life were lavished on these reception rooms, whose shelves and niches indicate the provision made for statues and figurines and other bibelots. These have, in fact, been found in such excellence and number as to encourage high expectations. A "Diadumenos," perfectly preserved and superior in style to all known replicas of the famous work of Polykleitos, is the pearl of these discoveries, which warrant a general exploration of Delos as the most promising field of operations for the French School of Archæology after the completion of their labors at Delphi.—*N. Y. Nation*, Aug. 20, '96.

ERETRIA.—THE THEATRE.—We have received a reprint from THE AMERICAN JOURNAL OF ARCHÆOLOGY of one of the papers of the American School at Athens, describing the excavations of the theatre at Eretria in 1894, by Mr. Edward Capps. Apart from technical de-

tails, the chief interest lies in the explanation given of the large, carefully-built tunnel or vaulted passage under the *scena*. Mr. Fossum, in the first report on these excavations, regarded this tunnel as the means of communication for the chorus between the upper and lower levels. In reply to objections from Mr. Ernest Gardner and others, Mr. Capps now suggests that it may have been used for the processions of priests, public officials, *etc.*, who entered the theatre at festivals after the sacrifice at the altar. The ordinary entrance of the chorus, as of the actors, he thinks must have been through doors in the *paradoi*, some of which can still be traced. He further maintains that the existence of this tunnel—which is much better preserved than the similar ones at Sicyon, Magnesia, and Tralles—supplies the strongest evidence in favor of Dr. Dörpfeld's theory of the Greek stage; for it shows that actors appeared in the orchestra at Eretria at a period possibly not far removed from the age of Vitruvius, at a time when a Vitruvian *proscenium*, whether of wood or of stone, was standing.—*Acad.*, Feb. 8, '96.

THE THEATRE AT ERETRIA.—“The notice in the *Academy* of February 8 of my report on the theatre at Eretria contains an inaccuracy which, if allowed to pass uncorrected, is likely to cause still further misunderstanding of the evidence which this building furnishes toward the solution of the stage-question. Inasmuch as prominent English scholars have drawn an argument from the peculiar structure of this theatre in favor of the high Vitruvian stage, in controversion of the opinion of the American excavators, permit me briefly to restate the facts in the case.

“The Eretrian theatre is distinguished from the normal Greek theatre by three structural peculiarities: (1) an orchestra sunk the full height of the *proscenium* below the level of the dressing-room buildings or the *scena*; (2) a large vaulted passage under the *scena*, connecting the upper surface at the rear of the *scena* with the orchestra; and (3) a tunnel under the orchestra, leading from a point behind the *proscenium* to the centre of the orchestra—a flight of steps at either end connects with the surface. Your notice confounds the vaulted passage with the tunnel.

“Soon after the discovery of this theatre, Mr. Ernest Gardner urged against Dr. Dörpfeld's theory the fact that here the top of the *proscenium* was level with the dressing-rooms: it was absurd, he said, to suppose that buskined and padded actors were compelled to descend the steep steps at the rear of the *scena*, and to pass through the vaulted passage, in order to reach their station below in the orchestra. In my report I show that an easy means of descent was provided within the building, and I suggest the probable purpose of the vaulted pas-

sage. The objection of Mr. Gardner to the descent of the actors is invalid, because in any event the members of the chorus were compelled to make the descent. The elevation of the *scena* above the orchestra is explained by the fact that the theatre was built upon a level plain. The earth for the support of the *cavea* was gained by sinking the orchestra.

"The tunnel under the orchestra, therefore, remains to be accounted for by the opponents of the new theory. It is probably of the fourth or the third century before Christ. There can be no doubt of its purpose. A more suitable arrangement for the apparition of the Ghost of Darius in the *Persians* of Aischylos, for example, could scarcely have been devised. Scholars have long maintained that such a tunnel must have existed in the Greek theatre, and have predicted its discovery. It has been found in four theatres since its discovery at Eretria, but unfortunately in no other place in a good state of preservation. *Hoc erat in votis*: our prayers have been answered."—EDWARD CAPPS, *Acad.*, March 21, '96.

MELOS.—EXCAVATIONS BY THE BRITISH SCHOOL.—Work was begun about the middle of March, and carried on steadily until the end of May, with, on the whole, very encouraging results. Attention was mainly devoted to four sites: (1) KLIMA, on the coast, below the ancient city of Melos; (2) TRYPETI, a village above the city, where the excavators lived during their stay on the island, and where some Dipylon tombs were opened and fragments of vases found, and also some tombs of the sixth century B. C., which yielded a really beautiful series of ornaments in gold and silver; (3) TRAMYTHIA, near Klima, where, among other things, was found a mosaic-pavement which, for completeness and for beauty of design and coloring, compares favorably with any that had previously been found in Greece; and (4) PHYLAKOPI, where undoubted traces of a Mycenaean city have been discovered which should amply repay further investigation. Of these sites Klima alone was disappointing.—*Acad.*, July 25, '96.

THERA.—At Thera (Santorin), behind the temple of Apollo, the ruins of which have at last been laid bare, two small rooms have been found cut into the rock and communicating with the *cella* by means of two small doors. They are thought to be the original sanctuary existing before the temple. In front of the *pronaos* there is an open square. Amongst the sculptures found, three large statues of women, probably priestesses, may be mentioned, but their heads are wanting. The inscriptions discovered are still increasing in number, and some are historically important. One of these speaks of political relations of King Antiochos with the island; another contains part of an official report, in which the name of the Cretan town Allaria is mentioned.

Fragments of the frieze of the Ionic temple, identified with that of Dionysos, have also been collected. One of these shows in relief a *krater* with a panther on each side. Amongst the terracottas found in the excavations singular importance is attached to a fragment of an archaic *pinax* with the figure of a centaur.—*Athen.*, July 11, '96.

Last month's excavations at Thera have brought to light, besides the *agora*, the remains of two public buildings, viz., the gymnasium and a *stoa basiliké*. The number of the inscriptions has been increased to more than one hundred. Many of them belong to the archaic period, and furnish fresh contributions to the history of the earlier Greek alphabet. Several new pieces of sculpture have also been found, but generally not well preserved. Amongst the detached fragments, a peculiar importance is attributed to three youths' heads of perfect workmanship.—*Athen.*, Aug. 8, '96.

RHODOS.—THE NECROPOLIS OF KAMEIROS.—M. DE LAUNAY, professor at the *École des mines*, gives in the *Rev. arch.* of Sept.-Oct. 1895 (pp. 182-97) the following account of a study which he made during a geological exploration of the Island of Rhodes. There exist at Rhodes three large ancient necropoli: Kameiros, Ialysos, and Lindos. The necropolis of Kameiros, the most important of these, was excavated for the first time by Auguste Salzmänn, from 1858 to 1865. The tombs grouped under the name of Kameiros cover a vast extent of ground nearly 2½ kilom. in length, and there exist in reality several burial-grounds which are distinct although situated very close together: those of Kakirachi (called Kehraki by Salzmänn), Langoumi, Kameiros, Papa-Lourès (*Loures tou papa*), Kasviri, Kasupernos, Phikeloura (Fikelloura), etc. In a note in the *Revue archéologique* of 1861, Salzmänn affirmed that the necropolis around the city, properly called Kameiros, contained three concentric zones corresponding to different periods of civilization which became more and more recent as their distance from the city increased. Later, I think, he became convinced that the same tombs had certainly been used at various successive epochs. The publications of Salzmänn are limited, besides the note which we have just cited, to another note in the same journal in 1863 on the Phœnician jewels found at Kameiros, and to an atlas (in folio) of 62 plates, without text, of reproductions of vases, terracottas, figurines and jewels. Since the day of Salzmänn the excavations have been renewed at various times and by various persons, such as M. Biliotti, English vice-consul, and recently, in 1889, by Captain Gulsön; but there still exist on all sides points of attack yet untouched. As to the objects coming from this locality, many of those which belonged to Salzmänn are now in the British Museum; which, we believe, has purchased the products of the last excavations of M.

Biliotti. Other objects, above all those found by Salzmänn, have been in part sold to the Louvre. The Louvre, towards 1864, also formed a beautiful collection of Rhodian antiquities.

At Ialysos, the principal excavations were effected in 1868, 1870 and 1871 by M. Biliotti, and the product of the forty-one tombs which he opened, although somewhat limited in numbers, was curious on account of the large quantity of Mykenæan objects, and went to the British Museum for whose account the work was done. A journal of the excavations of Ialysos (without cuts or plans) has been published by extracts in the *Céramique mycénienne* of Furtwaengler and Loeschke. As to Lindos, there appear to have been no serious excavations made there, although the peasants frequently find ancient objects.

We now come to a detailed description of the necropolis of Kameiros, which is situated on the northwest coast of the island of Rhodes. During the month of October, 1895, we visited this famous necropolis. Taking the centre of the antique city, discovered by Salzmänn and described by him as a Homeric city, as a point of departure, we see, on the north, a double enclosure of walls which can be followed toward the east as far as the neighboring ravine. On the plateau are numerous remains of substructions, and on the side of the eastern ravine we see a vaulted aqueduct in cut stone built against the hill on which the city was built. On the plateau is a large rectangular trench dug in the earth where a medal, bearing the name of Kameiros, was discovered. It was also in this region that were situated the tombs of the most ancient type, formed of a square well, from one of the walls of which opened a sepulchral chamber. The greater part of the objects of Egyptian origin met with at Kameiros come from this spot, it would appear, and it must have been at the foot of this wall that was situated the sepulchral chamber in which Salzmänn found "a scarab bearing the cartouche of Khoufou with objects in blue porcelain of Egyptian origin, some ore of antimony on a small plate, *phiailai* of enameled earthenware of Assyrian workmanship, etc." If from Kameiros we ascend the side of the hill we meet first, on the flank of a little lateral ravine open to the south, a series of tombs, simple rectangular trenches dug in the clay, which were excavated by Biliotti. The flank of the same ravine opened to the north, that is to say in the district of Papa-Lourès, presents on the contrary one of the most important sepulchral chambers which have been met with at Kameiros, one of those which gave to Salzmänn the best results.

Instead of entering the subterranean chamber (which is simply cut in the rock) by a well, the entrance here is by an inclined passageway with steps cut in the rock. M. Perrot has already noticed a similar arrangement in the Mykenæan tombs of Ialysos, and has called atten-

tion to the fact that the existence of steps forms a connecting link between them and the type of the Phœnician tombs of Syria and Sardinia, while at Nauplia and Spata the passageway has a gentle incline. At Kypros (Marion=Arsinoé) there exist analogous types, also with steps.

In this large chamber of Papa-Lourès were found more than three hundred and fifty vases and a great number of figurines in terracotta, idols, etc., which are now in the British Museum or at the Louvre. The other side of the hill of Papa-Lourès is the part of Kameiros which now presents the greatest interest. There have been recently excavated, in 1889, four large sepulchral chambers: one of them is a chamber cut out of the rock and entered by an inclined passageway with steps cut in the rock. This chamber is rectangular and it has a pointed vault three metres high. The door of entrance is 2.20 m. high and 0.80 m. wide. The walls are laid in courses of cut stone joined without cement. The blocks are cut obliquely, so as to be fitted to the rock which had itself been cut in the form of a pointed vault. In this tomb were found two male skeletons and a certain number of empty vases of an archaic type. This form of sepulchral chamber is not exceptional at Kameiros. If we search in other countries for tombs comparable to this we find them sufficiently analogous at Xylotimbo (Kypros). Attention has been called to the analogy of this sort of tombs with those of the Etruscans (notably at Orvieto), and M. Richter in this connection has insisted on the strong analogy which exists between Etruscan and Phœnician productions.

The region which extends to the south of Papa-Lourès, towards Kasviri and Kasupernos, is one of the richest in tombs which exists at Kameiros. Over an extent of more than 500 metres we are encompassed by these tombs, five hundred of which, perhaps, have been already excavated and at least an equal number are still intact, for the ground sounds hollow on all sides. A dozen large chambers with corbelled walls like that of Papa-Lourès were also found. But above all a large number of rectangular or square trenches cut in the clay about 2 m. square and covered either with slabs laid horizontally or forming a roof. Also, on the west of Kasupernos (on the other side of the valley of Langunyah), at Phikeloura, there is a large field of burial-places where five hundred tombs have already been opened. Finally, on the east and nearer to Kalavarda, is found the group of Langoumi and of Kakirachi.

The hill of Kakirachi presents on the north side two small parallel terraces or esplanades separated by a slope at the foot of which stand the tombs, which are simple trenches about 2 m. square. Toward the east they are rather scattered; toward the west they are crowded one

upon another leaving only room enough between them for the earth to hold them intact. The soil is covered with fragments of pottery of all kinds belonging to the most diverse periods: fragments apparently Mykenaeen, ancient Rhodian work, Corinthian vases, Attic vases, and a great abundance of fragments of terracotta in relief on which are represented bulls lowering their heads. These fragments come from enormous jars of terracotta (*pithos*), one of which, figured in the atlas of Salzmänn (pl. 25) and characterized by him as of Phœnician style, was 1.80 m. high. On these vases, as also on our fragments, is to be seen scroll-work analogous to that of the Mykenaeen style, but one is especially struck by the almost complete identity with the great jars of Caere (Cervetri) of which the Louvre possesses some fine specimens. It is known also that similar jars have been met with in Boiotia, Athens, Tarentum, but principally in Sicily, especially at Selinous, and M. Martha has arrived at the conclusion that the origin of this industry must have been Sicilian; according to him the Etruscans were but imitators.

M. de Launay then describes a Mykenaeen vase which he acquired at Lindos and which was said to come from that vicinity; that is to say, from the least explored of the three most ancient cities of Rhodes. This vase (*à étrier*) is of fine yellow earth and decorated with dark-brown concentric bands and other decorations distinctly Mykenaeen. It is 14 cm. in diameter and 10 cm. high, and is almost identical in general disposition and decoration with one at present in the museum at Berlin, which belonged to a collection coming from Campania, Magna-Graecia, and Sicily. It is quite curious to again notice this identity between the Mykenaeen vase from Lindos and a vase from Magna-Graecia. It would appear that we have a series of indications of a very ancient relation between Etruria, Magna-Graecia, and Asia Minor, whence the Romans claimed (contrary to the prevailing opinion of to-day) that the Etruscans came. M. de Launay then gives an interesting archæologic study of the Island of Rhodos, giving a sketch of the course of its geologic formation and the different geologic periods there represented.

KRETE.

EXPLORATIONS IN EASTERN KRETE.—MR. ALFRED J. EVANS has published in the *Academy* (of June 13, 20, July 4, 18) his recent explorations in Eastern Crete; and they are so full of interest that we here reproduce them *in extenso*. "In spite of the insurrectionary movement in Crete, the tranquillity then prevailing in the eastern provinces enabled me to devote this spring to the more thorough investigation of their early remains. The experiences of two former journeys had

convinced me that much in the way of Mycenaean settlements still remained to be discovered in the Diktaean region, and I was also impelled by the hope of finding new evidences of a pre-Phœnician system of writing. But the results of the present exploration have in both respects surpassed my most sanguine hopes.

PRE-MYCENAEAN CRETAN SCRIPT.—"The early Cretan script claims a priority of interest. Of the primitive class of three-sided bead-seals presenting on each face pictographic designs, singly or in groups, I secured or obtained impressions of fifteen fresh examples. Several of these clearly indicated the profession or occupation of the owner of the seal—often, it would seem, possessor of flocks and herds. In two cases—from Elunda (Olous) and Mallia—primitive representations of ships (one of a new type with only a foresail) attest the seafaring character of the early population, further borne out by the occurrence of fishes on other seals. In one instance there seemed to be an allusion to the potter's craft. I also saw an exceptionally large and somewhat rudely shaped specimen of this early class, with mere linear representations of a man, a quadruped, and other indeterminate objects or symbols, found by Dr. A. Taramelli, a young Italian archæologist, in the possession of a peasant at Kalochorio in Pedeadà, and since acquired for the Museum of the Syllogos at Candia.

"All these more primitive seals, which, as a class, certainly belong to the pre-Mycenaean period of Cretan culture, were of steatite or "soap-stone;" and, following up a clue supplied to me by Dr. Hadzidakis at Candia, I was able to ascertain the existence of large deposits of this material in the island. In the valley of the Sarakina stream, about an hour below the site of the ancient Malla, I saw large masses of it *in situ*; and I subsequently obtained information of equally prolific beds on the coast at the Kakon Oros, a little west of Arvi, and in the range between Sudzuro and Kastellianà, within the territory, that is, of the ancient Priansos. This geological fact is of primary importance in the history of early Cretan and Aegean culture. The abundance of this attractive, and at the same time easily workable, material explains the general diffusion of the taste for wearing engraved seals and ornaments among a comparatively primitive population. It was thus that at a very early date the Cretan craftsmen were already enabled to practise the elements of the glyptic art, and to evolve the rudiments of many of the traditional designs which were transferred during the later Mycenaean age to harder materials, such as agate, cornelian, and chalcedony. In the same way the development of a system of script by the grouping of conventional pictographs upon the seals was greatly facilitated, while in another direction the more opaque qualities of steatite gave the Cretan workmen the means of copying,

at a comparatively small expenditure of labor, Egyptian stone-vases executed in much harder materials.

MYCENAEAN CRETAN SCRIPT.—“It is to the succeeding Mycenaean period, when the earlier steatite seals were for the most part superseded by intaglios in harder stones, that the more conventionalized class of Cretan pictographic characters unquestionably belongs. In this category my recent investigations have brought to light a new class of seals, curiously modern in shape, of which I obtained specimens cut out of green jasper and cornelian, from Mycenaean sites in the Eparchies of Siteia and Girapetra. This type of seal presents a distinct analogy to certain Hittite forms; and therefore it was the more interesting to find one with four Cretan characters symmetrically arranged, one of which, the goat's head, is common to the Hittite system. Another specimen, exquisitely engraved in red cornelian, exhibited within an elegant quatrefoil border a wolf's head with protruding tongue—again a symbol which occurs among the Hittite characters. Its solitary occurrence on the Cretan seal is of importance as showing that it had an independent value. In connection with these may be mentioned another seal found at Praisos, of the same form as the above, but presenting a purely pictorial design in the Mycenaean style—two wild goats raising themselves against a pile of rocks to browse on the overhanging branches. Of much ruder type, though belonging, perhaps, to the same period, is a seal from a prehistoric akropolis at Kalamafka, consisting of what seems little more than a natural finger-shaped piece of steatite, with a group of three characters arranged perpendicularly on its oval base. I was also able to obtain the impression of a four-sided seal-stone from Siteia, containing three groups of three characters each and one of four. The special interest of this stone is that it affords a new link with the pre-Mycenaean class of pictographic seals, the inscription being headed—as on so many examples of the more primitive class—by a seated figure of a man, no doubt the owner of the seal. Six of the symbols on this remarkable stone are new to the Cretan system. There further came to me from Gortyna a white cornelian bead-seal of the rare class presenting a convoluted back, on the face of which, above a lion's head, are two characters, which recur in the same collocation on a four-sided stone from Crete, now in the Berlin Museum (*Cretan Pictographs, etc.*, fig. 34d, 2 and 3 from 1). A fragment of a Mycenaean *pithos* from the akropolis of Keraton exhibits a *graffito* sign of the linear class; and two characters identical with the Cypriote *ko* and *e* appear on each side of a central design, representing two sprays and a dart or arrow, on a dark steatite lentoid gem, apparently of very early Mycenaean fabric, procured by me from the site of Knôsos.

MYCENAEAN DEDICATION FROM THE ZEUS CAVE OF PSYCHRÒ. — "Hitherto, with such exceptions as the more or less isolated signs on the gypsum blocks of the prehistoric building at Knôsos, the evidence of the early-Cretan script has been confined to the seal-stones and *graffiti* on vases. This time, however, a discovery awaited me surpassing in interest and importance all previous finds of this nature. The scene of this discovery was the great Cave of Psychrò, on Mount Lasethi, the *Diktaion Antron* of the Lyttians, and the mythical birthplace of the Cretan Zeus, which, from the abundance of votive relics it contains, must have been the scene of a very ancient cult. These remains, first described by Prof. Halbherr, belong almost exclusively to Mycenaean times, though during my last year's visit to Psychrò, in company with Mr. J. L. Myres (see *Academy*, 1895, June 1, p. 469), we saw one fragment of later sculpture. On that occasion I was able to assist at a small excavation which produced a variety of prehistoric relics. Among the excavators was a youth, who shortly before my return to the spot last April and in anticipation of it, dug down to the stone floor of the cave in the lowest level of its great entrance chamber. On my arrival he showed me several clay bulls and figures of the usual Mycenaean class, obtained through his dig, together with several plain terracotta cups of a kind which I had myself recently observed in the Mycenaean *tholoi* of a neighboring site, as also within the *temenos* of what was probably the traditional 'Tomb of Zeus' on the summit of Mount Juktas. As a matter of comparatively minor importance, he added that he and a friend who had helped in the excavation had also found a broken stone 'with writing' at the bottom of the earth layer. Naturally, I lost no time in securing the stone, and found it to be a dark steatite fragment, bearing part of an inscription clearly cut in characters about an inch high, arranged in a single line, belonging to the same Mycenaean script as that of the seal-stones, and of a type representing the linearisation of originally pictographic characters. There are in all nine letters, with probably syllabic values, remaining—apparently about half the original number—and two punctuations. At the right extremity a smaller sign is placed above that in the line below. Among the characters is observable an elongated form of the four-barred gate-symbol (*Pictographs, etc.*, No. 24), part of the S-like figure (No. 69b), and two fish-like signs (No. 34), which here occur together, just as on a ring-stone (*Pictographs*, fig. 39) they follow one another, one at the end and one at the beginning of two lines. The other forms seem to be new. That we have here to deal with a regular inscription no human being will doubt. The fragment itself appears to form part of a kind of table of offerings of quadrangular form, and originally provided with four short legs and central stem, while above

are parts of two cup-shaped hollows with raised rims, of which there had apparently been three when the table was complete. By a singular coincidence I was able subsequently to obtain from a prehistoric site at Arvi, on the south coast of Crete, where several steatite vessels of Mycenaean and earlier dates had already been discovered, a parallel object of the same material, in this case perfect, but presenting only one cup-shaped receptacle and without inscription.

On securing this highly interesting relic I at once arranged to continue the excavation, in the hope of finding the remaining portion; but though we dug down to the rock surface for some square metres round, nothing more of it could be discovered. I was able, however, to ascertain the fact that, above the level where the inscribed fragment lay, was an apparently undisturbed layer containing quantities of unbroken cups of Mycenaean date, and tending, therefore, to show that the broken 'table of offerings' had reached the position in which it was found—at a depth, namely, of two metres, and actually resting on the stone floor of the cave—before the close of the Mycenaean period. At about the same level I found a head of a votive clay bull of better fabric than is usual in the Cretan cave-deposits. The breakage of the 'table of offerings' was itself, in all probability, due to the fall of some rock from the roof of the cavern, the floor of which is now, for the most part, one vast ruin heap.

"It is natural to bring the steatite table, with its cup-shaped receptacles, into relation with the ancient cult of which this cave was once the centre in prehistoric times, if we may judge by the extensive deposits of figures of men and animals, both in bronze and clay, as well as of votive double axes and weapons. None of these remains belong to the classical period. The votive deposit, indeed, seems to be purely prehistoric; and one of the bronze male figures found supplies a representation of Mycenaean clothing and method of wearing the hair identical with that of the men on the Vapheio gold-cups. It cannot be doubted that the broken 'table of offerings' belongs to the same period as the relics among which it was imbedded, and the inscribed characters must in all probability be regarded as forming part of a Mycenaean dedication.

"Here, then, on European soil, in a sanctuary historically Greek, we have a formal inscription dating, at a moderate computation, some six centuries earlier than the earliest Hellenic writing known to us, and at least three centuries older than the earliest Phœnician. The fact is the more interesting since, during the period to which this specimen of prehistoric script must be referred, the Syrian Shemites, as we know from the Tel-el-Amarna tablets, were in the full use of the cuneiform characters.

MYCENAEAN CULTURE IN CRETE.—“The great days of Crete were those of which we still find a reflection in the Homeric poems—the period of Mycenaean culture, to which here at least we would fain attach the name *Minoan*. Nothing more continually strikes the archæological explorer of its ancient remains than the comparative paucity and unimportance of the relics of the historic period. The monuments and coinage of some few cities—such as Gortyna or Phaistos—supply, indeed, a series of brilliant, if fitful, exceptions; but the picturesque originality which is the prevailing feature of such classical art as here flourished is itself a witness to the general isolation of the Cretan cities from the rest of the Hellenic world. The golden age of Crete lies far beyond the limits of the historic period; its culture not only displays within the three seas an uniformity never afterwards attained, but is practically identical with that of the Peloponnesos and a large part of the Aegean world. Communications were infinitely more regular and extended; the density of the population, supported by both agriculture and maritime enterprise, was far superior to that of any later period of Cretan history. It was, indeed, the island of the ‘Hundred Cities.’

“These strong impressions, already forced upon me by two earlier explorations of Eastern and Central Crete, led me to hope that, in spite of recent researches, many early cities still remained to be discovered, even in the now largely investigated Eastern Provinces. During my recent journey I was able not only to obtain additional data regarding several of the known prehistoric sites, such as the *temenos* on Mount Jukta, and the great city of Goulàs, but also to discover the remains of nine hitherto unknown centres of primeval population, besides a whole series of more scattered habitations of the same ‘Cyclopean’ character. Most of these remains, of which I cannot here give more than a summary indication, lay on the spurs or in the glens of Dikta, in its widest sense—that is to say, both the ranges of Lasethi, to which this ancient name was applied by the Lyttians, and those of Siteia, in the extreme east of the island, where it was equally located by the Proesians and their neighbors.

HAGIOS GEORGIOS.—“The district to which I first devoted my attention, and to which I will confine this letter, was the range that forms the northern rampart of Lasethi, where, on a height known as Hagios Georgios, I found what seems to have been the principal civic centre of its upland plain. Here were more or less continuous walls of uncemented masonry and many foundations of primitive houses, while the fragments of pottery which strewed the ground showed that the settlement had lived into the archaic Greek period. About half-an-hour’s climb above this, near a windy gap, marked by some ruinous

windmills, is a knoll called Papoura, overlooking to the west the whole lowland district of Pedeadá and what was once the civic territory of Lyttos. Here are abundant traces of a votive cult, which seems to have continued unbroken from early Mycenaean to late Hellenic times. The ground was strewn with fragments of terracotta figures, some of which, belonging to the fourth and fifth centuries B.C., had been recently discovered in the remains of a clay chest. From this spot, together with a simple, owl-like female, of terracotta—such as would have delighted Schliemann—I procured a bronze Mycenaean figure of a man with his arms folded over his breast, and some fragments of small clay reliefs, belonging to the archaic and transitional periods of Greek art, representing a type of Athena with a curiously crested head-gear and a *Kourotrophos* of Isis-like pose. Hard by was a Mycenaean tholos-tomb, turned into a shepherd's shelter. On the height above, called Koprana, about half-an-hour's climb above Papoura, I found the remains of a primeval akropolis. Its principal building consisted of two *megara* side by side, of huge blocks in rudely horizontal layers—one stone measuring two metres in length, 0.60 m. in height, and 0.80 m. in depth. Beyond the akropolis-height to the west rises a natural limestone tower—a kind of broken *aiguille*—called Korphê, overlooking the Omphalian plain and a large part of central Crete as far as Cape Dia. Here, on the cliff below, by putting the ear to a small crevice in the rock, may be heard the sound of subterranean waters, whence, in all probability, the inhabitants of this now waterless height drew their supply by means of an underground passage or *syrinx* like that described by Tsountas at Mycenae. In the same way at Kastri, near Turloti—an early akropolis explored by me in the province of Siteia—a peasant, while excavating a cistern near the summit, came quite recently upon rock stairs descending deep into the ground, and doubtless connected with the ancient water supply. A partly artificial cleft, between the limestone spur above mentioned and the upper platform of the akropolis-height, further indicated that there had been an exterior staircase cut in the precipitous northern flank of the mountain, affording access from that direction. In a kind of natural theatre on the southwestern side, enclosed between the rock bastions of Korphê and the main mass of Koprana, are traces of the supporting walls of terraces, and a whole group of beehive-tombs about six feet high internally, some of which I excavated. They had evidently been robbed in ancient times; but I was able to establish the existence of clay chests, or *lárnaκες*, containing the bones of the deceased, such as have been found in Mycenaean interments in many parts of Crete, besides *pithoi* and other vessels of typical forms. Fragments of more primitive pottery, like that of the Second City of

Troy, and an early three-sided seal from the akropolis show that the beginnings of this settlement go back to pre-Mycenaean times.

CYCLOPEAN TOWN OF CASTLES.—"At a spot called Omalès, about three hours distant from the above on a northern spur of Mt. Selena, I heard of other ancient ruins, which, like many others throughout the island, are known to the Romaic population as 'στὰ Ἑλληνικά'—'the heathen' remains. A difficult path along limestone steepes brought me to the spot; and here in a wilderness of rock, beneath an ilex wood, where the Cretan wild-goat is still occasionally seen, was one of the most interesting primitive settlements that it has ever been my fortune to explore. It might be described as a 'town of castles.' The whole consists of a group of 'Cyclopean' strongholds, all within hail of one another, each of which, built on its own rock-knoll, with its walled enclosure approached by a fortified ramp, and its inner passages and divisions, might be described as an akropolis in miniature.

"Of these I had time to explore six; but I heard of others not far off. The largest of these *phrouria*—perhaps the 'mother' stronghold of the settlement—known as Monasteraki, from a ruined Byzantine church built in one of its chambers, was of very massive polygonal blocks, probably belonging to the more primitive 'Aegean' period; in other cases the construction showed a rude approach to horizontal layers, and was more distinctively "Mycenaean." One of the *phrouria* belonging to this latter class possessed a feature of exceptional interest. To the left of the entrance ramp, the outer wall of the stronghold bulged out in a semicircular form; and on the external face of this were small openings which proved to be the *dromoi* of beehive tombs within. The same phenomenon was observable on the northeastern wall; and here marauders had thrown out the contents of a ruined tholos within, consisting of red pottery of rustic Mycenaean type, like much of that of Koprana. This system of 'intra-mural' interment in its most literal sense—of which I was afterwards to find other examples in Eastern Crete—is of the highest interest, and the parallel of the tombs within the semicircular bay of wall and the akropolis graves of Mycenae cannot be overlooked. It seems probable that the Spartan practice of burial within the city was rooted in a widely spread Mycenaean usage, of which we here see a very rudimentary version. For the 'Town of Castles' itself—this primitive *συννοικισμός* in fortified dwellings, isolated, yet holding together—one is tempted to seek a humbler comparison in the groups of detached tower-houses that form the villages of Upper Albania.

TSERMIADO: MYCENAEAN AND AEGEAN REMAINS.—"Resuming my investigations on the northern borders of the upland plain of Lasethi, I found near the village of Tsermiado slight traces of an ancient akro-

polis on a table-headed height called Kastéli, below which, at a spot known, from a curious conglomerate formation, as *Καβαλλάρες βόλακες* ('the riding stones'), fragments of a large Mycenaean *pithos* which had served as an ossuary. It had been found intact, with several skulls inside—probably within the remains of a *tholos*—but both tomb, jar, and contents had been forthwith broken up. On a cliff above this, at a spot called Trapeza, I was pointed out a cave where bones and pottery were also said to be found. With the aid of some of the villagers I accordingly made an exploratory excavation. We dug in two places in the lower of two stalagmitic chambers, which was not more than 12 feet in diameter. The floor here and throughout the cave was strewn with human bones and fragments of pottery—the result of earlier 'tumultuary' grubbing on the part of the peasants. My dig produced many similar relics, the pottery mostly of primitive 'Aegean' *bucchero*, though one fragment of a late-Greek cup with metallic lustre was also brought to light. More interesting were some steatite beads and pieces of gold ornaments, including a gold tube and two leaf-shaped pendants of Mycenaean date, together with part of a miniature votive double axe, of a type identical with those found both in the Dictæan and Idaean caves of Zeus.

APHENDI CHRISTOS.—"On a peak which rises above the southern margin of the plain below the main summit of Lasethi, but known like it by the name of *Aphendi Christos*, I heard of the discovery not long since of an apparently votive deposit of bronze weapons, described as similar to those found in such quantities in the Cave of Psychrò (*Diktaion Antron*). . . . The highest summit of the more easterly range of Dikta, in which lay the temple of the Dictæan Zeus, also bears the name of *Aphendi Vouno*. Under the same guise the old sanctity of the spot has been prolonged on Mount Jukta, where tradition placed 'the tomb of Zeus.' Here, within a massive *temenos* formed of roughly horizontal blocks, a steep—strewn with remains of small vessels that seem to attest the continual flow of votaries from Mycenaean to Roman times—leads to the now hardly distinguishable foundations of what may have been a holy sepulchre of remote antiquity. A little further on the ridge, outside the heathen enclosure, is perched a small church, here, too, dedicated to the *Aphendi Christos*.

GOULAS: MYCENAEAN FORTIFIED ROAD.—"From the upland plain of Lasethi I followed once more the traces of the Mycenaean fortified way (described in the *Academy*, June 1, 1895, p. 469) across the ranges to the east, discovering new *phrouria* near its track in the Katharo basin. This military way (as already noticed) binds the highlands of Western Dikta with the great primeval city of Goulàs, which, like Mycenæ itself, was the converging point of a prehistoric road-system. This

time I was able to trace along the early part of its course another road leading from the eastern gate of Goulàs towards its natural port, St. Nikolaos, the later *Λατὴ πρὸς Καμάρα*. This road, on entering the eastern outworks of Goulàs, follows the southern edge of the crater-like hollow that divides its two akropolises, and finally enters the northern of the two through a separate division of the same highly fortified quarter as the road from Lasethi.

"The traveller arriving from the port found himself in a subquadrangular enclosure, which apparently served as a kind of small *agora*, overlooked on the north by two square towers, between which the road seems to have ascended by a ramp to the upper steep of this citadel. On the southern side, this enclosure was flanked by a high terrace-wall of roughly horizontal structure, the uppermost layer of which projects so as to form a kind of parapet. This wall supports the emplacement of a *megaron* of superior construction, taken by Spratt—who confounded Goulàs with the ancient Olous (Elunda)—to be the temple of Britomartis. Above this, again, rises the southern akropolis-height, while below, to the east, is a crater-like hollow once occupied by a distinct quarter of the city.

"In the middle of the Agora itself, which thus forms the centre of civic interest, is a small oblong building with walls originally only breast-high, consisting of two tiers of large blocks, the upper of which shows externally a projecting border, which recalls on a smaller scale the parapet of the terrace-wall. The entrance of this small enclosure has mortised slabs for the insertion of jambs on either side, and must have consisted of a doorway higher than the walls themselves, and which may, therefore, have served some sacral purpose. In front of this is a large cistern or reservoir cut out of the rock, and originally, no doubt, like other cisterns of Goulàs, roofed in with the aid of limestone beams. Behind the building, about a dozen yards back, is a kind of stone-work recess or *exedra*.

"The appearance of this small low-walled building in so conspicuous a position, with the large reservoir in front of it, had greatly excited my curiosity during two previous visits to this site. Certain religious representations on some recently discovered rings and intaglios of Mycenaean date seem to throw fresh light on the matter. All these agree in exhibiting a votary or *adorante* before a hypaethral shrine containing one or more sacred trees—in some cases associated with 'baetyls' or pillars of stone, one of which, on a ring from Knôsos, stands in the doorway of the enclosure, and takes the characteristic shape of the Aphrodite of Paphos. In the low-walled hypaethral building of Goulàs, with its loftier doorway and adjacent tank, one is tempted to see a Mycenaean shrine of the same class—it may be, of

greater antiquity than the Cypriote sanctuary. But the subject of Goulàs and its remains is too extensive for this brief sketch of travel.

ANCIENT SETTLEMENTS AT GURNIA AND KASTRI.—“Following the north coast, past the Lyttian Minôa and Istron, I found, at a spot called Garnià, a prehistoric *polichna*, with remains of primitive houses adapted to later hovels, and traces of roads supported by Cyclopean masonry. Further along the coast, on a peak called Kastri, near Turloti, was an ancient settlement, with walls and houses of smaller (and uncemented) stones than the usual Mycenaean, and which, from the abundant fragments of *pithoi*, with reliefs in a style approaching the proto-Corinthian, probably for the most part owed its construction to the eighth century, B.C. One of these reliefs showed an interesting figure of a Centaur brandishing a palm-tree, with another palm in front of him. Of the subterranean staircase here I have already spoken, and a recently discovered tholos-tomb and Mycenaean gem showed that the beginnings at least of the settlement dated from a more remote period. The engraved gem is of good work, and represents a ‘Mycenaean’ man, clad in a loincloth, who has lassoed a large animal with ram-like horns, which he drags down with the aid of a dog.

VALLEY OF ZYRO, A MYCENAEAN CENTRE.—“I will not here delay over the primeval and Hellenic remains of Eteia, Itanos, and Praisos, on which much new light has been thrown by the researches of the Italian archæologist, Dr. Mariani. Among the limestone ranges between the site of Praisos and the Libyan Sea I attacked a more unexplored region. The upland valley of Zyro was evidently an important centre of Mycenaean habitation. At the southeast corner of the plain I found a group of prehistoric *phrouria*, on the Omalès plan, the best-preserved bearing the name Pyrgáles; and in a glen above, known from its two pools as *στὰ Λίμνια*, the same phenomenon repeated itself. One of the *phrouria* at this spot (called from a now non-existent wood *στὸ δάσο*) may best be described, like some others of the class, as an akropolis in embryo; and here was found an interesting jasper seal with pictographic script, already referred to as presenting some Hittite affinities.

“The way to the coast led through a stupendous rock-chasm, opening below a headland known as Kastri, the upper plateau of which was girt on its accessible sides by a wall of rough stones, while a tower of more carefully executed primitive masonry crowned its culminating point. On the lower part of the coast, to the east, lay the site of the Græco-Roman Ampelos, known, from the abundant fragments of pottery with which it is strewn, as *Pharmakokephali*, ‘Gallipot Head.’ Beyond, again, are earlier remains, foundations of primitive houses, and against the cliffs traces of troglodyte habitations. Parts of the cliff are fenced in with the remains of rough ‘Cyclopean’ walls, the

actual dwellings being artificial caves excavated in the rock-wall itself, and still used to shelter goats. But what was peculiarly interesting was to find, side by side with one of these, a *tholos*-tomb executed in the same manner. Here, too—as already noticed in the case of the *phrouria* at Omalès—the dead were provided with their dwelling-place within the walls as well as the living. The place is known as ὄτὸ κατζουνάκι τζῆ σπήλαιος.

“Turning inland again, I entered a glen called Sirómadres, watered by a small stream of the same name, which was evidently the scene of an important ‘Mycenaean’ settlement. Foundations of *phrouria*, or small fortified houses, were scattered throughout the valley, and the heights were tiered with the walls of ancient cultivation-terraces. The centre of the settlement was a larger castle or small akropolis, at the highest point of which—nearest to the sea—were the remains of a small round tower. At the further end, perched on a high rock, was an oblong projecting bastion consisting of two towers, at the base of the larger of which I noticed a window-like opening with a massive lintel. On entering it I found that it gave access to a small beehive chamber. Here, too, as at Omalès, in constructing the fortress walls, future accommodation for the dead had been distinctly kept in view.

“The glen was traversed by the remains of a Mycenaean road, with its usual ‘Cyclopean’ supports, and at the point where the defile closed it was protected by a cross wall. The remains of habitations extended to the upper glen of Sphaka; and beyond this, at a place called Arnì, where the track debouches on the valley of Zakro, were the ruins of another prehistoric castle, now much destroyed. Above this, at Athropolítous, near Epano Zakro, I had already noticed an early akropolis during a previous journey; but fresh discoveries awaited me, in the shape of terracotta oxen and vases from the votive cave below. A two-headed animal was of interest, in its relation to the two-headed bronze figures of Greek and Italian deposits belonging to the Early Iron Age, but the associated oxen and a pipkin of characteristic Mycenaean type pointed here to an earlier date. From the same neighborhood I obtained some yet more primitive relics, in the shape of a stone celt and chisel—the latter of haematite—a favorite material among the Neolithic inhabitants of Crete. The old name of ἀστροπέλεκυς is still applied here to these prehistoric implements.

“Traces of another Mycenaean way are to be seen traversing the high limestone ranges that separate the valley of Zakro and Zyro, and remains of another early settlement at Skalià. Further to the east opens the upland plain of Katalioni, in the centre of which I noticed an isolated hill known as St. Stavroménos, which seemed made for an early akropolis. Such, in fact, it proved to be, with remains of five

walls of rough polygonal blocks rising in terraces on its less declivitous sides, and of a group of buildings on its uppermost platform of a more careful and quasi-horizontal construction. The circuit walls were in places connected by cross walls.

MYCENAEAN GEMS.—"Throughout the inner valleys of this part of the Siteia Province—at one time, for the most part, included in the civic territory of Praisos—Mycenaean gems are of specially frequent occurrence. Among those that I have collected marine types, such as dolphins and cuttlefish (in one case a crab), alternated with stags, wild goats, and lions. Handled high-spouted vases (metallic in form, and recalling the tribute vases of the Kefa on Egyptian monuments) were also common; and one gem obtained by me at Zyro during an earlier journey) belongs to a small but interesting class which show a close parallel in design to the relief of the Lyon Gate at Mycenae. It represents two lions heraldically opposed on either side of a column, the architectonic character of which is clearly marked by the round beam-ends above the capital. But though we are thus led back to a gable-group, the new evidence to which I have above alluded—attesting the widespread prevalence of pillar or 'baetyl' worship among the Mycenaeans—clothes the design with a deeply religious significance. The lions and griffins seen on either side of these gable-pillars, and the wild-goats which, on a Mycenaean gem from Goulàs, take their place as supporters of a more palm-tree-like column, are precisely the animals found in closest association with the Mycenaean divinities. So, too, on other gems of the period—one of them from the site of Kydonia—a male figure takes the place of the column between the two lions; and in the probably later group discovered by Prof. Ramsay at Arslan Kaia, in Phrygia, a rude effigy of Cybelê occurs in the same position. The equation of column and divinity could not be more clearly indicated.

MYCENAEAN SETTLEMENT AT H. THEODOROS.—"The mountainous region that lies between the site of Praisos and the summit of the Aphendi Vouno, the highest point of the Eastern Dikta, has hitherto borne little archæological fruit. Two years since, indeed, I had seen some Mycenaean vases and the remains of a clay sarcophagus of the hut-shaped class near the mill-stream that runs past the hamlet of Dromili, and had found some primitive foundations on a height above called Anginara. A renewed exploration of the neighborhood has now led to some more important results.

"At a spot called H. Theodôros a platform of rock juts out towards the stream, which once formed the akropolis of a considerable Mycenaean settlement. At the extreme point were the remains of a round tower, which had apparently protected the entrance gate, and below

this a bastion of the wall seemed to have enclosed a *tholos*-tomb. The west side of the akropolis was protected by a natural cliff; but below this were walls again parallel with the stream, within which, according to the peasants, many tombs had been found. A zigzag staircase cut in the rock led down on this side to the stream, beyond which an ancient road led, past further 'Cyclopean' foundations, by a rocky incline, strewn with fragments of ancient pottery, to a cave, now built up as a cattle shelter, in which, according to the native account, many clay vessels had been found. Between this and the gorge of a tributary stream, that joins the other below the hamlet of Dromili, I noticed another Mycenaean road, running in a northeast direction, with supporting walls of rough masonry—in one place so conspicuous that I at first sight mistook it for the remains of another akropolis.

"At a point above the confluence of the streams were the remains of another early *phourion* and an *άλώνιον* or threshing-floor, which, though partly patched up in later times, had every appearance of having owed its original construction to the same primeval hands. This is not the first time that I have noticed the juxtaposition of ancient threshing-floors of the kind with Mycenaean remains in Crete; and the better-constructed of these, with their double circle of roughly faced slabs set on end—the interspaces between the two rings being filled with earth or rubble—and with a narrow entrance opening on the central paved area, certainly present a singular resemblance in their general form to the circle above the shaft-graves at Mycenae—the so-called *agora* of Schliemann. Is it possible that, for purposes of concealment, a royal threshing-floor (which need never have been actually used) was in the later days of Mycenae constructed above the graves? Personal observation of the circle at Mycenae leads me to the conclusion that it had once been paved like the *άλώνια*, some of the paving-slabs being still *in situ* near the margin.

MYCENAEAN TOWNS AT PEFKO, GRIAS, AND STRAVODOXARI.—"Traversing a watershed to the west, I found myself successively in the village basins of Pefko and Griass, in both of which Mycenaean gems are found. Beyond the latter was an isolated height, with foundations of a primitive castle; and beyond, again, in the magnificent defile of Stravodoxari, a better preserved *phourion*. Stravodoxari itself, which from the beauty of its position may be described as the 'Pearl of Dikta,' appears to occupy the site of a Mycenaean town. On the way between this village and the sea, the path leads under a waterfall pouring over an overhanging cliff, to whose clefts cling fig-trees—the sacred trees, *par excellence*, of Mycenaean Crete.

HIERAPYTNA.—"The abiding sanctity of the spot is attested by a little church stowed away at the foot of the cliff, and half hidden by

the cascade; but the 'Sacred Rock' for which I was bound—Hierapytna, the later Greek Hierapetra, now Girapetra—was still three hours distant. It may be observed that *petra* in the latter form of this name seems to be merely the classical Greek translation of the earlier *pydna* (a name common to Crete, Macedonia, and the Troad), being applied, as Strabo informs us, to a *λόφος* of the Trojan Ida. It is hard, however, to recognize any prominent natural feature in the low-lying position of Girapetra and its vast ruin-field of Roman date. The neighboring hold of Larisa—a name that leads us into the same region of comparisons—later merged in Hierapytna, and which gave its name to the surrounding plain, is more easily recognisable. It cannot well be other than the height about half-an-hour distant inland from Girapetra, now occupied by the village of Kedrie, a rich storehouse of Mycenaean relics. Among other objects found on this site besides lentoid gems and a beautiful 'pictographic' seal of red cornelian, were the contents of a Mycenaean tomb, among which was a painted double bowl of an altogether unknown type.

OLEROS=MESELERI.—“A succession of primitive *phrouria* along the route which leads from Girapetra to Meseleri (the ancient Oleros) shows the great antiquity of this line of communication between the southern and northern coast, which it reaches near the site of Minoa. From the ruins of Oleros, which are of Roman date, my own course led me west along the watershed, with a view of both seas, and thus, by the sequestered glen of H. Nikolaos (where again were foundations of 'Cyclopean' houses), to the deep valley of Kalamafka. Here the sight of some recently found Mycenaean vases led me to explore a rocky peak (known as Kastelo), which towers above the village. It proved to be a primeval akropolis, or peak-castle, which, however, being defended on three sides by precipitous cliff, needed little artificial fortification. There was, nevertheless, one stupendous fragment of primitive masonry barring a gap in the rock ramparts; and, judging from several early relics brought me from the site—including a primitive steatite seal with quasi-linear characters, and a bronze figure, cornelian gem, and gold pendant of Mycenaean date—this seems to be a prolific find-spot for early remains. Near the summit of this limestone stronghold was a small opening in the rock, formerly closed by a door of carved Byzantine wood-work, leading down to a cave-chapel, of which the altar alone was artificial—dedicated to the Holy Cross, the successor, may be, of some earlier an-iconic object of worship.

PALAIKESTRO.—“About half an hour below the peak of Kalamafka, on a rocky ridge overlooking the stream, are the remains of another akropolis called Palaiokestro, the upper area of which is strewn with the remains of early pottery, among which I noticed a fragment of

a clay sarcophagus with part of a dolphin painted on it. The subject recurs on the lid of another sepulchral chest of the same kind found near Rethymno, and is well known on Mycenaean vases.

"From this site to the peak stronghold above Kalamafka the remains were practically continuous. At an intermediate vantage point, supplied by a promontory between the main valley and a side gully, was what may best be described as a third akropolis, barred at the point by a cross wall, but containing several distinct *phrouria*, or fortified enclosures, within one of which lay an architectural fragment of great interest. It was part of the upper extremity of a small fluted column (about 155 mill. in diameter) of grey Cretan marble, in one piece with part of the swell of its capital. Though in a mutilated condition, it presented features distinct from the Doric type. There was no trace of *ἱμάρες* or encircling channels, and the rounded ends of the flutings slightly overlapped on to the spring of the *echinos*. The associations in which it lay, the parallelism of the latter feature with the *kymation* of the half-capital from the 'Grave of Atreus,' show that we have here an example of a Mycenaean fluted column, and also another and important link between the Mycenaean and Doric styles.

MALLA, SELAKONOS.—"The remains of ancient cultivated terraces, extending high up the mountains on either side far beyond the limits of any later husbandry, bear additional witness to the comparative populousness of this Cretan region in prehistoric times. Crossing the range westward, I descended into the valley of Malles, preserving the name of the ancient Malla, the actual site of which (fixed by an inscription discovered here by Prof. Halbherr) lies in a rocky ravine near the village of Christos. Such remains as are now visible date mostly from Mycenaean times, and more isolated 'Cyclopean' *phrouria* abound in the neighboring heights. Above, nearer the heart of Lasethi, is a spot called Selakonos, where votive double-axes and other bronze weapons are frequently brought to light. Lower down the valley a surprise awaited me, curiously illustrative of the imperfect information possessed by the outside world regarding Cretan geography. The valley which, according to Spratt's map, runs continuously to the sea, suddenly draws in—near the rich deposit of soapstone described in a preceding letter—and the Sarakina stream disappears in a swallow-hole, to reëmerge on the other side of a cross-range that blocks the further course of the valley.

ARVI.—"At Arvi—the ancient scene of the cult of Zeus Arbios—further along the southern coast, was a still more striking natural phenomenon. This sequestered glen is apparently quite cut off by a limestone range from the inland basin of Amira, with its abundant springs. The main stream, however, which represents the collected

waters of Amira, reappeared hurrying towards the sea; and on approaching the small rock-set monastery, which maintains the sacred traditions of the spot, the mystery was explained by the sight of a marvellously narrow cleft, not more than ten feet wide, cutting sheer through the mountain wall, along the bottom of which the stream passed almost on a level. The truly miraculous aspect of the chasm well explains the ancient sanctity of the spot. On a height above, to the east of the cleft, are the remains of a prehistoric hold, while below numerous remains of ancient interments and other traces of early habitation have been found. Steatite vases occur, some of very primitive type, and going back to XII-dynasty Egyptian models; while a small square tablet of this material, with four feet and a single raised cup in the centre, recently brought to light here, affords a close parallel to the inscribed 'Table of Offerings' from the Diktaean cave. Among other minor relics derived from a tomb were fragments of a Mycenaean bronze-sword, and beads of amethyst, yellow crystal, and amber, an evidence of early commerce with the North.

KERATON.—"Near the sea are some slight ruins of a Graeco-Roman settlement, a sepulchral inscription from which I copied; and there, too, was found the sarcophagus with a Dionysiac progress now at Cambridge. Further west, again, the rock horn of Keraton rises to a height of about 2,000 feet. On three sides it is defended by precipitous cliffs; but the northern steep, made comparatively accessible by an abutting ridge, was terraced by several lines of primitive walls, of which not more than the lower courses remain. The 'Cyclopean' foundations extended to the rock platform which forms the summit of the peak, where are also to be seen the better preserved ruins of a medieval watch-tower, still known as Viglè; this, indeed, had been already noted by earlier travellers, who, however, had curiously overlooked the primitive and more extensive remains. Of Hellenic relics—at least of the historical period—I could find no trace; but the abundant fragments of early pottery that strewed the steep, some of them as usual belonging to painted *larnakes* or sepulchral chests, showed that this had been a considerable Mycenaean settlement. That a town should ever have been planted on this limestone steep, the immediate surroundings of which consist of a wilderness of bare schistose hills, is only explained by the commanding position. The view from the summit platform is magnificent, embracing the whole southern coast of Crete from the headlands near Girapetra to the ranges of Sudzuro and the offshoots of Ida, while below is the mouth of the largest of the Cretan rivers, the Anapodhari.

PRIANSOS.—"The neighboring remains of Viano, the ancient Bienos, in its well-watered basin, are better known. It was here that ancient

tradition located the struggle of Arês with Otos and Ephialtes. Commanding the lower course of the Anapodhari to the west is the height of Kastelli, the Venetian Castel Belvedere, with remains of a considerable Byzantine castle. Within are two small churches with frescoes still clinging to their walls, and earlier foundations of uncemented masonry, but of smaller blocks than those usual in the prehistoric period. A dedication to Artemis that I copied, and other known sepulchral inscriptions, attest Hellenic occupation of the site, and some fragments of early painted pottery show that the settlement at least goes back to the Geometrical period of Cretan art. This is possibly—as has been suggested—the site of Priansos, the maritime relations of which would be sufficiently explained by a harbor-town in Sudzuro.

LEGORTINO.—SITE OF A MYCENAEAN TOWN.—“Rumors of beehive tombs led me to the Mohammedan village of Legortino, on a peninsular-height to the north of the Anapodhari, which proved to lie on the site of a considerable Mycenaean town, with remains of circuit and cross walls and other foundations extending to the neighboring hills. The comparatively late character of some of the masonry, a few fragments of Græco-Roman sculpture, and a Corinthian capital in a ruined Byzantine church show that the settlement continued into classical times. But the *tholoi* with their entrance-passages or *dromoi* excavated in the indurated clay of the hillside were, as their contents showed, of good Mycenaean period.

EGYPTIAN MOTIVES IN CRETAN-MYCENAEAN ART.—“Among other interesting relics several perfect *larnakes* had been obtained from these *tholoi*, one of which was of interest from its painted designs. The oblong chest itself was adorned with irregular network pattern, while the lid showed a succession of waterfowl, executed in a rustic style of art. One of these holds a worm in its beak, while another is seen darting after a butterfly. A waterplant seen in front of one bird broadens out slightly to a flat top and suggests a degeneration of the Egyptian lotos; the butterfly is of conventional Egyptian form, and the motive of the duck pursuing it clearly betrays a reminiscence on the part of the local Cretan artist of a familiar incident of the XVIII-dynasty Nile pieces. There can be little doubt that a whole series of riverside motives that appear in Mycenaean art are due to the same Egyptian source. I have already ventured to suggest a similar parentage for the waterfowls and plants on the *larnax* from Anoja Messaritika, published by Prof. Halbherr, and have traced the intrusion of the same elements on the well-known vase from Pitanê in the Aeolid, where waterfowl, butterflies, with other incongruous animal forms, are introduced between the tentacles of an ‘Aegean’ sepia, which has given rise to the too ingenious ‘barnacle theory.’ In another form the

same Nile-bank cycle of designs may be traced in the spotted bulls and the lotus-like plants on a painted fragment from Mycenæ (*Myk. Vase*. 423). In other words, the same Nilotic origin, generally recognized in the case of the certain examples of Mycenaean metal-work, such as the dagger-blade with the duck-hunting ichneumons, must also be detected—often, it is true, much modified and blended with other elements—on the whole series of ceramic paintings. Among these, the designs on the *larnakes*, at any rate, reflect the local schools of Cretan art.

“This pictorial influence of XVIII-dynasty Egypt on the Mycenaean population of contemporary Crete finds its counterpart in the far-earlier borrowing from the same source, as seen in the spiral and other designs of the most primitive class of Cretan sealstones, and in the typical forms of steatite vessels, such as those found so abundantly in the neighborhood of Arvi, which take us back to the third millennium before our era and to the days of the XII dynasty. This accumulating evidence of early intercourse with the Nile Valley cannot certainly surprise the traveller fresh from exploring site after site of primeval cities which once looked forth from the southern spurs of Dikta far across the Libyan Sea, and whose roadsteads, given a favorable wind, are within forty hours’ sail of the Delta.”

ITALY.

Prehistoric and Classic Antiquities.

ARICCIA.—ANCIENT ROAD AND TOMB.—Half-way down the hill called MONTE PARDO, near the ancient Via Appia, in the basin of the valley which used to be the lake, there has been found a wall six metres long formed of large polygonal masses which served as sub-structure to the hill: parallel to it was another line of blocks. These lines have the same inclination as the Via Appia. There are two walls running at right angles with them and also a subterranean passage and a canal to carry off water.¹ Further up the hill at a distance of twenty-four metres was a superb monumental tomb. It rested on a magnificent Doric basement of Alban stone, and was in a good state of preservation. This base measures 5.10 m. on one side and 5.40 m. on the other, and the lower course on each side of the base is formed of but one immense block of stone. There were found a number of rectangular fragments belonging to the tomb; a block with a frieze in relief and festoons of flowers; a piece of Doric architrave with triglyphs and metopes; a part of a lion. A side-road was found which led from the Via Appia to the monument.—*NS*, 1895, p. 82.

¹ It would seem as if this were part of a *pagus* or villa built near the ancient road such as one finds throughout Latium, especially in the Alban and Volscian hills.

CASTELLUCCIO.—ETRUSCAN AND ITALIC SETTLEMENT.—In the commune of Pienza near the southern border of the territory of Siena, excavations have been carried on by Comm. Mieli on a height called CASA AL VENTO, which was the site of an Etruscan castle or town formerly surrounded by walls. Comm. Gamurrini had already mentioned it in the *Scavi* for 1890 (p. 310), showing it to be probable that this hill had in the middle ages the primitive name of TOLLE. The recent excavations brought to light two large wells, showing that after the destruction of this town (which probably took place during the civil wars of Marius and Sulla) a Roman village was established here in imperial times, as was the case in so many other places throughout Italy. Primitive grottoes have been found on the high banks of the torrent called GUPO which runs to the west of CASA AL VENTO. These grottoes are in several rows and face the rising of the sun. Only two were explored and in them were found neolithic objects such as knives, scrapers, arrows, a saw, and a hatchet of diorite. On the same eastern side is a grotto called POCIE LATTAIE within which there are stalactites of peculiar form which have given rise to the tradition that the water which drops from them assists the giving of milk. This peculiar tradition would seem to be connected with the name of the neighboring castle called γάλακτος Galatrona, perhaps from the Greek root γάλα. Near the grotto, at a place called PIEVINA, from an ancient church now destroyed, there have been found urns and architectural remains which seem to show that there was here a small temple probably dedicated to Juno or Ceres and connected with very early worship in the grotto. The grotto in which the prehistoric implements were found represented the humble and primitive condition of the Italic tribes subject to the new-coming conquerors who, having occupied the neighboring heights, fortified them with walls. On the arrival of the Etruscans they preserved the Italic name of TOLLE, and substituted, for the primitive defenses of earth and pebbles, squared stones; placing two city-gates along the line of the main axis of the fortress.

Within two hundred metres east of the CASA AL VENTO there have been discovered some tombs with cinerary urns and with bronzes of the Italic period of the sixth or seventh centuries B. C. There are many traces of the continuation of this necropolis with well-tombs, but the greater part of it has been destroyed during recent years. If the Italic station was at Tolle the Etruscan station must have been on another site which allowed of a greater development of the city to correspond to the size of the necropolis which extends from the place called Castelluccio for more than a kilometre up to the Foci and then up the opposite hill toward the region of Chiusi along the line of a very ancient road. The tombs discovered up to the present show that

this city flourished during at least four centuries, from the sixth to the first B.C. It seems probable that the hill called ADREANA was the real site of this Etruscan town, although no sign of it remains on the hill. The position, however, so commanding, so central, seems to make it more than probable.

The first well found was three metres in diameter and eleven metres deep. The second had the same diameter but was very much deeper. The objects found in them were few and of different periods: the most interesting was that of a colossal head of sandstone which appears to be that of one of the Dioscuri and to belong to the late Etruscan or, as it should be termed, the Romano-Campanian art of the third and second centuries B.C. There were other architectural fragments which seem to indicate the presence of a small temple. There were quite a number of fragments of mosaic-pavements and of wall-decorations which apparently belonged to a villa of the Roman period. A peculiar vase was found with five lines of regularly arranged holes to which corresponded on the inside projecting bands placed underneath the holes. At the second row from the top are two concave handles which correspond to drinking cups on the inside. This peculiar vase must then have been for the fattening of birds and animals such as the *glires* of which the Romans were very fond. There is a passage in Varro (*de R.R.* III, chap. 15) which describes how the *glires* are kept in these vases and fattened, and it also mentions that such vases were usually kept in villas.—*NS*, 1895, pp. 73–79.

CUMAE.—Mr. E. Stevens will resume his excavations at Cumae under the superintendence of the Italian Department of Antiquities. This campaign will be devoted to the exploration of the more ancient part of the necropolis, whence some more light is expected on the problem of both the origin and the epoch of the first Hellenic colonization of this place.—*Athen.*, May 16, '96.

All hope of results from the excavations of this season at Cumae, in Italy, has vanished. That part of the necropolis to which Mr. Stevens's work had been directed was evidently plundered, probably by people of the third to the first century B.C., who, in order to bury their dead at a greater depth, ruined or destroyed the old Cumaean tombs.—*Athen.*, Aug. 8, '96.

MONTELEONE DI CALABRIA.—GREEK GOLD-WORK OF IV CENTURY B.C.—The Department of Greek and Roman Antiquities British Museum, has been exceptionally fortunate in acquiring a group of personal ornaments in gold, the chief of which is a lovely diadem, the crest or upper portion being most elaborately and delicately decorated with scrolls, rosettes, and a demi-figure, and the whole incrustated in filigree of the same metal upon the ground, while the lower portion,

forming a band above the brow of the wearer, is enriched with fine parallel lines most beautifully designed and raised on the surface of the metal. Each end of this band is formed into a ring or loop to receive one end of the fillet, probably of silk, which, passing through the wearer's hair, secured the ornament to her head. It is Greek work and dates from the fourth century B.C. It was found at Sta. Eufemia del Golfo, in the vicinity of Monteleone di Calabria. By the same skilful hand is a pendant having on one side a Cupid slightly embossed and set within a frame of the most exquisite filigree. In addition to this the department has obtained several oblong plates of gold, measuring about four inches by one and a half inches, enriched with lines, forming on each a sort of encadrement in *repoussé*, and having, at each end of each plate, a kind of loop or eye, by means of which it seems to have been attached to a lady's girdle. These plates are now flattened, but certain crease-like ridges on their faces suggest to us that they were originally convex to the fronts. Besides the above the visitor will find a delicately-wrought and elegant chain of gold, in a sort of cable pattern, with a loop at one end, and, at the other end, several smaller chains; ornaments, probably the heads of pins, and shaped into human figures and busts; as well as pendants, and various minor articles; all of gold.—*Athen.*, June 27, '96.

NEMI.—DISCOVERY OF ROMAN SHIPS IN THE LAKE.—A discovery during 1895 which made a great sensation throughout Italy, was that of the famous Roman vessels which had been sunk for so many centuries at the bottom of Lake Nemi, the existence of which has been known or suspected ever since the fifteenth century, notwithstanding many sceptics (*cf.* p. 273). A history of the events which preceded and led up to the latest investigations is extremely interesting. In the first place, it is probable that for centuries before the Renaissance there were local traditions in regard to the vessel or vessels at the bottom of the lake; traditions which were kept alive by occasional objects thrown up on the surface or pried off by the fishermen's nets. But the first scientific attempt to investigate the truth of the legend was made under the direction of the famous architect of the Renaissance, Leon Battista Alberti, in 1446. In this year Cardinal Prospero Colonna heard from the inhabitants of Nemi that there were at that spot two sunken vessels in fairly good condition, although pieces could be brought away by the fishermen's nets, which were often caught in them, and by ropes which were purposely let down to draw them up. It became the Cardinal's wish to raise the vessels bodily, and he called for this purpose on Leon Battista Alberti. This architect bound together many rows of empty barrels, upon which he built rafts, on which were placed divers' machines. He brought from Genoa divers to investigate

the size, position and condition of the vessels and to fasten to them iron hooks. The attempt to raise one of the vessels by the prow ended disastrously, but although the vessel broke, the prow itself was brought to the surface and taken to Rome, and a description of it is given in Mancini's *Life of Alberti*. According to this writer, the inscriptions on the lead pipes that were found show that the vessel belonged to the time of Tiberius. Alberti himself, however, attributed the vessel to Trajan. Great confusion was made by conflicting statements in regard to what had been found; for example, there is a passage in the *Memoirs of Pope Pius II*, who died in 1464, and who had gone to examine the objects discovered, which distinctly contradicts passages in Biondo, who died in 1463, and who also appears to have been present at the operations. Especially absurd is the discussion of the house or palace said to have been seen, built upon the deck of the vessel and described by Pius II. Another writer, Ligorio, increases the confusion by asserting that what was found was not a vessel or two vessels, but part of a villa built by Caligula on the borders of the lake. He even goes so far as to describe the construction of this villa with great care, and invents long descriptions referring to it. However, the second attempt to raise the vessel or vessels was made in 1535, when the well-known architect, De Marchi, together with a certain William of Lorraine, descended into the lake by means of an apparatus invented by the latter. De Marchi gives an account of his examination in his *Architectura Militare*, in book II, ch. 82. But this careful description was obscured and made suspicious by the version of it given by a French writer, Brotier, who enlarged upon it instead of translating it, and imagined a most magnificent palace on the deck, decorated with gold and other metals, while the pavement was covered with mosaics. A third futile attempt to raise the vessel took place in 1837, by Annesio Fusconi, who employed for the purpose a large raft. He succeeded in bringing up a great many objects and parts of the vessel near the banks, and it was his intention to get it up in pieces, but this piece of vandalism—for it cannot be regarded as anything else—was partially prevented by the theft of the apparatus during a suspension of work, and this prevented its renewal. The objects which were then brought to the surface were preserved; a part was purchased for the Vatican Museum and another part became the property of Fusconi himself, and was preserved in one of the palaces of Prince Torlonia.

The objects then purchased for the Vatican Museum were the following: (1) the metal capital of a column; (2) two circles for a pavement, one of oriental porphyry and the other of serpentine; (3) a slab of terracotta with an iron grating; (4) ditto; (5) fragment of a

grate with the inscription *Tib. Caesar*; (6) a beam fourteen palms long, with fourteen copper nails with gilt heads; (7) other copper and iron nails; (8) two terracotta tubes for water conduits; (9) two beams of larch, fastened together by large iron nails, measuring seventy-four palms long, two palms wide and fourteen inches thick. Other objects besides these were found by Fusconi; among them forty tablets of terracotta, which were used by Prince Torlonia to form a pavement in a study; fragments of marbles and different kinds of fine woods which were used for decorative purposes.

Notwithstanding these discoveries, Nibby, in his *Analisi*, scouts the idea that what had been found was a vessel either of Tiberius or Trajan, and asserts, without a shadow of hesitation, that what had been found was part of the foundations of a structure which he identifies with the villa that Suetonius describes as having been built by Caesar on the borders of the lake, and as having been destroyed by him even before it was finished. This assertion he supports by the alleged discovery of an iron grate with the inscription CAESAR. Now there appears to be no foundation for the existence of any such inscription.

All doubts, however, as to the character of the objects under water have been brought to an end by the recent investigations. Signor Eliseo Borghi made a contract with the Orsini family, to whom Lake Nemi and its neighborhood belong, for excavations both on the borders of the lake and in the lake itself. Almost immediately a certain number of objects came to light, and the attention of the Ministry having been called to the discoveries, they were immediately placed under the strictest supervision. The discoveries took place especially during the month of October, and consisted principally of superb bronzes. The first of these bronzes to be found evidently served originally as the top of a hitching-post on a pier, and was decorated with a lion-head holding in its teeth a ring. Then came the discovery of a wolf-head in bronze larger than life-size, which formed the casing of the end of a rectangular beam. A second wolf-head soon came to light, and then a beautiful head of Medusa—both of which served for the same purpose, that is, the covering of the end of a beam. They are of the finest workmanship and belong to the Græco-Roman art of the first century. Shortly afterward pieces of the structure and remnants of the deck came to light. First a beautiful *transenna clathrata* cast in bronze; then a bronze arch-frame; then a quantity of cubes of glass-paste and slabs of porphyry and serpentine cut extremely thin, which must have been used in a pavement of mosaic in *opus sectile* of marvelous execution. This pavement must have been more beautiful than that attributed to the palace of Caligula on the Palatine, because, while in the latter only

marbles were used, in the pavement of this vessel glass-paste was mingled with the marbles. There also came to light a plate of copper with raised edges, which appears to have been used as the foundation of the mosaic ornament, showing that the pavement upon the deck was upon a metal foundation. There were then found two lion-heads holding rings, which also served as beam ends about double the width of those ending in wolf-heads. There now began to come up from the vessel parts of the wooden structure.

Up to the present there had been no proof that the object under the water was a vessel rather than a raft. The theory of the raft had been at first adopted by Comm. Barnabei, but he found it necessary to change his opinion from the evidence of the wood-work, which very soon clearly pointed to the use of curved forms in the structure. Parts of the hull and the prow were found, and it was made possible, by an examination of the pieces of wood-work, to reconstruct the position of the bronze pilasters and the other parts of the decoration of the deck. At this point in Comm. Barnabei's report he quotes in full the evidence given by the architect Francesco di Marchi of his own study of the vessel. This evidence is important, because until this time Di Marchi was the only man who had studied the vessel under the water. In the whole of this account there is no doubt expressed that this vessel was not in every sense of the word a vessel with a keel. The fact had been doubted until the present investigations. In its present condition the vessel, in so far as it is above the surface of the bottom of the lake, is rotten, formless, and is best preserved where it is imbedded. It is quite decidedly inclined, as its depth is seven metres at the poop and about fourteen metres at the prow. According to the diver the prow ends in a curved line, while the line of the poop is straight. It measures more than sixty metres in length and more than eighteen in width, and is turned with its prow toward the lake. Following an ingenious suggestion, floats were attached to the outlines of the vessel below, and by means of them the exact form of the vessel was shown upon the surface of the water. In the illustration of the vessel given in figure 19 of the *Scavi*, we see it moored to a double dock on both sides, the bronze beam-heads projecting on long beams over the edge of the vessel and serving with their rings to attach the vessel by chains to the dock-piers, which are surrounded by lion-headed bronze beam-ends like the first one mentioned.

The diver found that the vessel is immersed in three strata: the lower is of sand, forming the primitive bed of the lake, and this section is in a state of perfect preservation; the middle section is in a stratum of mud and is very much ruined; of the upper part, which

is in the water, the wood-work is almost entirely decayed, and only the metal and mosaic-work are preserved. This explains the fact that so little wood was preserved in connection with the beam-ends. According to the diver, the lower hull of the vessel is in such condition that it could be brought to the surface, and he even pledged himself to undertake the enterprise if means were placed at his disposal. He estimated the expense to be about thirty thousand lire. Views of the form of the vessel, as given by the floats, are reproduced in the report.

There are some circumstances which may partly explain the error into which Nibby fell when he considered the objects which had been found to be part of the foundations of a villa. It seems evident that a small dock was built out from the border of the lake, in which this vessel could ride, being chained on both sides, as it is supposed to be in the drawing of figure 19 of the *Scavi*. Parts of the substructure of this dock have evidently been found in the past, and may have led to Nibby's conception. In fact an examination of the store-houses of the Vatican Museum disclosed the existence of a number of objects, especially beams, which were found by Fusconi in the investigations to which we refer above. Here there are beams which evidently belonged to a dock; the only difficulty is that it now appears that Fusconi's investigations were at a point on the lake quite different from that where this vessel lies. Of the existence of a dock there seems confirmation in several pieces of bronze tubes with lead lining used as water conduits. Two such fragments have been found recently with the inscription: C . CAESARIS . AVG GERMANICI. This inscription then gives us the name of the emperor Caligula and the date between 37 and 41 A. D. The same period is indicated by the stamped tiles also recently discovered.

Discovery of a second vessel.—On November 18 the diver left the first vessel and passed southward to discover whether a second vessel was submerged further out in the lake. On the 20th the diver reported the discovery of this vessel, which he said was very large but without traces of marbles, mosaics or bronzes. Soon, however, there was found a bronze beam-head with an outstretched human hand and forearm in high relief of exquisite workmanship. It was still fastened to a long piece of its beam. A great quantity of beams and other parts of the wood-work were drawn up, and also pieces of terracotta antefixes, of porphyry and other marbles. In fine, it became clear that this second vessel was constructed not only at the same time as the first, but in the same way and with approaching magnificence. It also is covered with cloth over which lead slabs are nailed; it also has a mosaic pavement and bronze tiles. It is probable that only the difficulty of

working at this second vessel (which is in so much deeper water) and the lateness of the season prevented further discoveries.

The Minister of Marine furnished, at this point, a skilled diver. This diver made an interesting report to the ministry of Marine, giving more exact measurements and descriptions of the form and structure. It appears that the second vessel in deep water is entirely buried in the bed of the lake for more than half its length, and is accessible only at the prow. What is visible measures from 30 to 40 met. in length. The preservation of the structure is so good as to make it possible to raise the vessel entire. This is also the case with regard to the first vessel, although it is not in so good a state of preservation and has been more torn to pieces by explorers.—BARNABEI and others in *Not. d. Scavi*, 1895, pp. 361-396; 461-474.

NEW DISCOVERIES IN THE AREA OF THE TEMPLE OF DIANA.—The most recent excavations during 1895 within the area of the temple of Diana at Nemi were made at the south corner of the area near the substructure toward the lake. Beyond the three brick walls which have already been mentioned, were found other walls perpendicular to the substructure of the sacred area forming rooms of rectangular shape which had been anciently despoiled of their architectural decoration and the revetment of their walls and pavements. A large lime-kiln with remains of ashes and charcoal, found a short way off, explains the use made of this decorative material after it had been carried off. These brick walls belong to restorations made at a late day, because originally the structure was of *opus reticulatum*. At about thirty metres from the substructure was found a large rectangular cistern whose pavements and walls were covered with *opus signinum*; it was 11.50 metres long; its west wall was decorated with four brick niches covered with mosaics of cubes of white marble and of glass-paste with shell-work.

Votive Vases and other Marbles.—At the end of May, work was again begun at the south side of the portico beginning with the chamber in which were found the statue of the Fundilii and the bust of Staia Quinta, of Aninius Rufus, etc. To the left of this chamber, looking toward the portico, three other chambers were discovered with reticulated walls, the under wall of which was formed by the main wall of the substructure itself. They are 6.10 metres long with a respective width of 6, 6.35, 5, and 6.40 metres. They were full of earth and no objects were found in them. Beyond them was a narrow passage about 2.85 metres wide and still partly covered by a vault at the end of which were found numerous marble sculptures. Many of these are broken and seem to have been thrown there as into a hiding place; but in the midst of them were eight large votive vases of considerable

interest and in a good state of preservation. They were all dedicated by a person named Chio according to inscriptions which on each vase read CHIO DD. The first of these vases (70 cm. high and 1.35 m. in circumference) is decorated across the middle with a band of meanders below which the body is covered with lines of bacellations. Above, the body of the vase ends in three animal-heads which recall the heads upon early Etruscan vases especially those from Chiusi. The cover is carved in the same piece as the vase. The second vase is the exact counterpart of the first. The third and fourth vases form a second pair of exactly the same design with slightly dissimilar dimensions. The fifth is of ovoidal form and in its present condition, with the top broken off, measures 65 centimetres; it must have had a long narrow neck to which two handles were attached which are also broken. The bacellations here are above instead of below the band of meanders, and the body of the vase is covered by a relief of two winged griffins devouring a stag, repeated on both sides. Two more vases of exactly the same form and design as the preceding were found, varying only in the subject of the reliefs: one of them represented two satyrs with arms extended over a krater of wine, squeezing grape juice against each other's faces, while the other is a race of children upon horses. In all these vases there is evident imitation of the exquisite silver vases with reliefs of the Alexandrian school. The eighth vase has no decoration. The only interesting marbles found besides these vases were: (1) a large marble head which probably belonged to a colossal statue of Diana; (2) the statue of a nude youth, headless and without legs and the left arm; part of the right arm remains attached to the chest in an attitude which shows that this is probably a replica of the Faun of Praxiteles playing on the double pipe. Of the other sculptures the majority were in too fragmentary a condition to be recognizable.

It is important to note that this small and narrow chamber corresponded to the axis of the sacred area; here was found an opening which placed the area in connection with other buildings which were dependencies of the temple. The vault of the portico with part of the wall of the substructure had fallen at an early time, and in the process of covering up by earth had broken.

Inscription of Hadrian.—In the middle and broken by the fall of the wall was found a marble slab which, being put together, gave the following honorary inscription to the emperor Hadrian:

IMP · CAESARI
 DIVI · TRAIANI
 PARTHICI · F · DIVI
 NERVAE · NEPOTI
 TRAIANO · HADRIANO
 AVG · PONT · MAX · TRIB · POT · VI
 COS · III
 SENATVS · POPVLVSQVE
 ARICINVS

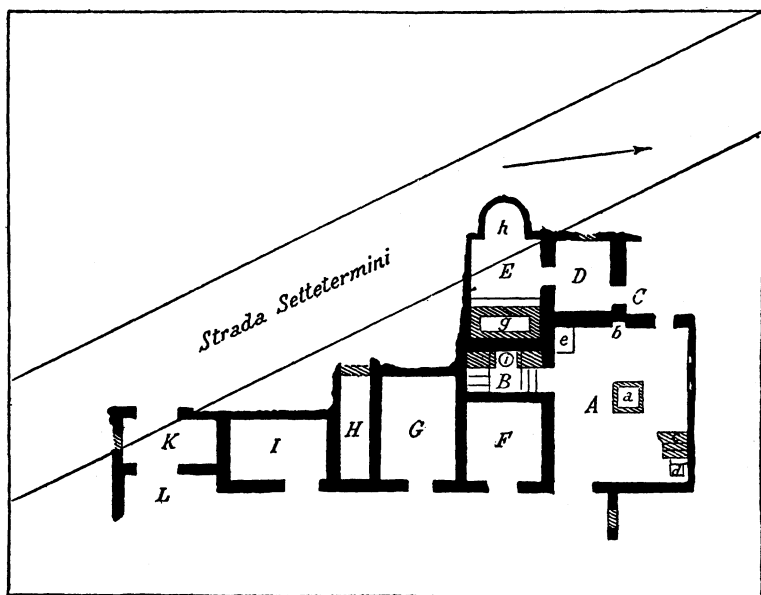
This inscription refers to the year 122 and was probably placed in gratitude by the inhabitants of Aricia on account of the restoration of the sanctuary by the emperor; for we know from another inscription (*CIL.* XIV. No. 2216) that in that very year, 122, the emperor Hadrian restored a part of the temple which had been built by one of the sons whom Phraates, King of the Parthians, had sent as hostage to Augustus in the year 421 U. C. or 13 B. C.

Bronze Tiles.—Among the bronzes discovered about ten years ago in the area of the temple were some pieces which have recently been purchased for the Roman museum; joined together they form the lower part of a tile of gilt-bronze, one of those which were used to cover the architrave of the façade of the *cella* of the temple. It is interesting to note that the ornamentation is the exact counterpart of that of similar terracotta tiles used on the façade of the temple found at Falerii and belonging to the fourth century B. C. Other fragments of this revetment of gilt-bronze tiles have been found sufficient to show that the temple had a frieze of gilt-bronze of the same type as the earlier terracotta friezes, and that this frieze must have been of extraordinary magnificence. We read in Pliny (*N.H.* XXXIII. 57) that the temple of Jupiter Capitolinus received an ornamentation of gilt-bronze tiles at the time of the famous restorations made there by Q. Lutatius Catulus. Now this took place between 78 and 60 B. C., and Pliny's text indicates that this use of gilt-bronze tiles in the Capitoline temple was the first of its kind, so that it is not likely that those of the temple of Diana at Nemi are earlier than the first century B. C.—*Not. d. Scavi*, 1895, pp. 424-35.

POMPEII (NEAR).—**BOSCOREALE.**—We have already mentioned more than once in the *JOURNAL* (x, 245-47; xi, 275-79) the famous discoveries made at Boscoreale near Pompeii, the most precious results of which were a series of silver vases which through the munificence of the Rothschilds were given to the Museum of the Louvre and will be very soon competently illustrated in the memoirs published by the *Académie des Inscriptions*. As I have heard that advantage was taken of the sale of these objects to insert with them and include in the sale

a number of vases that are suspected by Roman archæologists to be spurious, it would be well for the French archæologists to examine each vase with great care. I am glad to be able to announce that the interesting bronzes that were found at the same time, especially the two great bath-tubs, the tripod-table, five small vases (some of which have silver incrustations) and a bronze patera, as well as a beautiful vase of blue glass, have been purchased by Mr. Ayer for the *Field Columbian Museum* in Chicago. The bath-tubs are altogether the finest ever discovered, and the one with the lion-heads is a real work of art. All these bronzes had acquired a beautiful, rich and artistic patina.

The circumstances of the discovery are given in the *Scavi* for 1895 (pp. 207-15). The discovery took place in the property belonging to the De Prisco family at a place near Pisanella about three kilometres north of Pompeii. As a matter of fact, in 1876 excavations were made on the same spot but in a neighboring piece of property, so that the new excavations merely brought to light a new part of the *Villa Rustica* partly in the Pulzella property, partly in the De Prisco, and partly under the public road called *Settetermini* which leads to Boscoreale. These two excavations therefore, that of 1876 and that of 1895, complete one another. In the De Prisco family the structures most clearly recognised are those forming part of the baths of the villa, the most important discovery being the apparatus for heating water, which is in a perfect state of preservation.



BOSCOREALE.—PLAN OF BATHS AT THE VILLA RUSTICA.

Referring to the PLAN we will give the following description: *A* is the *culina*; here the centre of the floor marked *a*, with the raised border, was used as a fireplace, as is shown by the ashes and the discovery of the grate-iron and a tripod of iron. The construction is of *opus incertum* except the posts which are of alternate layers of bricks and of tufa. In the west wall is the usual niche (*b*), arched and of brick work; at the east end of the north wall is the little staircase (*c*) with three steps, at the bottom of which is a square vat (*d*), seventy centimetres deep; at the southwest corner is a water-tank (*e*) formed of a rectangular leaden receptacle ninety by seventy centimetres and seventy-five cm. high placed on a rest which raised it about one metre from the ground; toward the north end of the western wall there opens up an arched room connecting with the bath, and another arched room is seen to the south of the same wall; toward the south end of the east wall is a passage into a part of the building which has not yet been excavated, and in the south wall there is a passage connecting with the *præfurnium*, *B*, which is reached by descending five steps; and opposite these steps are three steps by which one reaches a stage set against the right wall against which is also placed the lead boiler (*i*) formed of two cylinders with circular base placed one over the other, the upper one being very much smaller. Their collective height is about two metres with a diameter of about fifty cm. This boiler was covered with a circular terracotta cover and rests upon a bronze plate which in its turn is sustained by a grating of iron bars resting upon a furnace built of masonry. In the furnace and through the wall against which it is placed is a cylindrical box of bronze thirty centimetres in diameter and sixty centimetres deep, which, while it is closed by its own bottom on the side next the furnace, has its mouth toward the usual arched passage which rises from the bottom of the basin of the boiler. It is therefore a monumental confirmation of the fact noted by Jacobi that this arched *specus* in the *alveus* of the boilers not only had a metal bottom as had been thought, but had all its sides covered with bronze so as to form a kind of boiler with the mouth of the *specus*. The connection between the tank in *A* and the lead boiler in *B* was effected by means of a system of lead pipes in the following manner: one pipe passed through the floor of the kitchen along the south wall and brought water into the tank; from the bottom of this tank passing through the dividing wall of the *præfurnium* came three other pipes; the central pipe, with a single cock, was for filling the boiler, and descended into it almost to the bottom; the upper pipe could, by means of two cocks, either carry cold water from the tank to some other place, or carry hot water from the boiler to some other place. Finally, the third pipe could carry into the *alveus* of the boiler either

the cold water from the tank or the hot water from the boiler. From the bottom of the latter there came another pipe with a bronze cock used to empty the boiler, and a similar office was performed for the tank in *A* by a pipe with a bronze cock running along the west side of the kitchen. From the arched passage on the west of the kitchen one passes into *C*, which has not yet been excavated but which was probably the *apoditarium* or the *frigidarium* or both. Then follows the *tepidarium*, *D*, with a revetment of *tegulae mammatae* on the walls, and with a pavement of white mosaic having in the centre a dolphin in black mosaic. It was covered with a flattened vault: the walls are of painted stucco. From the *tepidarium* one enters the *calidarium*, *E*; here along the left wall is a marble *alveus* (*g*) with its marble step, and on the right the *schola labri*, *h*: it was also paved with mosaic and was covered with a tunnel-vault made of rectangular terracotta tubes. Room *F* has an entrance surmounted by a small window, and its walls are decorated with a red ground on which are some *genre* pictures with birds, huntsmen hunting a stag, etc. In the passageway, *H*, was found a body near which were five denarii of the republican period and three imperial bronze coins. The rooms marked *K* and *L* were not completely cleared.

During the course of the excavation of the rooms a great many objects came to light, but only a part of them were ever brought to the cognizance of the government-inspectors, and they are consequently not noticed in the report in the *Scavi*. I have myself seen quite a number of interesting objects in different hands in Rome which are reported to have come from these excavations. Some of the silver vases which went to Paris are slightly referred to in this report. On the other hand, it mentions in detail twenty-one imperial *aurei* of Tiberius, Claudius, Nero, Vitellius, Vespasian, Titus and Domitian. Among the artistic pieces of silver it mentions a family-bust recalling, in the arrangement of the hair, portraits of Agrippina the Elder; a beautiful silver plate with the bust of a bacchante in high relief in the centre; a silver shell; and a bronze mirror covered with silver-plate.

ROME.—At the sitting of the *Accademia dei Lincei*, of April 26, 1896, Signor LANCIANI announced the discovery of a well in the precincts of the *Capitolium*, contemporaneous with the first construction of the temple of Jupiter Optimus Maximus. It would seem to be a descending gallery to the *favissae* of the temple, rather than anything connected with hydraulics. A scientific exploration of this well will be immediately begun.

At the sitting of the *Accademia dei Lincei* of June 21, 1896, Signor LANCIANI spoke of a document, dated the 23 of July, 1565, which referred to the removal of two columns of *verde antico* from the church

of the SS. *Quattro Coronati* on the Celian by Cardinal Francesco Gonzaga in order to use them in completing the north front of the arch called *di Portogallo*.—*RAL*, 1896, pp. 221, 276.

SANTA MARINELLA.—IMPORTANT ROMAN SCULPTURES.—East of the little promontory on which rises the castle of Santa Marinella in the neighborhood of Civitavecchia, there came to light in May, 1895, the ruins of a Roman villa of the first or second century of the empire. That it was of great extent and of rich decoration is proved by the architectural fragments, the stuccoes, and the marble sculptures which were found among its ruins. The sculptures were found to have been purposely broken, and in the ruins were found traces of fierce fire. In one chamber, in the centre of which was a tank, were found fragments belonging to marble statues which were thrown there pell-mell, with the intention of either hiding them or turning them to lime. Many of these fragments have been put together and the result has been the following pieces of sculpture:

(1) A statue of a youthful Bacchus 1.70 m. high, of Greek marble. The head is decorated with ivy and vine-leaves, and the hair divided over the forehead falls on the shoulders. The right arm falls close to the body, and the right hand holds the *kantharos*. The left arm leans against a palm-trunk, and a bunch of grapes is held in the hand. At the foot of the palm-tree, leaning against it, is a small Pan with goat-legs, holding in the left hand the *fistula* and in the right hand the *pedum*. A part of the feet and of the plinth of the statue are wanting. On the plinth there was represented a panther only the head of which has been found.

(2) A statue of Meleager, of uncommon beauty, which is reproduced in front and back views in the text. It is of Greek marble and is closely related to the art of Skopas, and may be compared to the famous statue in the Vatican. To a similar statue belonged a marble head now preserved in the Villa Medici. The figure rests upon the left leg and the head is turned to the left. The face is well rounded and the full lips are slightly parted.

From other parts of the ancient vault come the following pieces of sculpture: (3) Head of Greek marble which belonged to a statue reproducing the the Athena Parthenos of Pheidias. The feet of the sphinx remain in the middle of the helmet, and on the sides the horses' feet. Above the ear-pieces are carved griffins in relief. (4) Statue of Apollo of which only the head and the lower part of the legs have been recovered. It represented the effeminate type of the god, crowned with ivy. Near the right leg is the trunk of a tree from which hangs the quiver. (5) A fragmentary basrelief representing the birth of Bacchus at the moment in which Mercury is presenting the

infant god to Jove. Jove is seated holding a long sceptre in his left: his right arm is extended to receive the little Bacchus who is being presented him by Mercury, of whose figure only the right arm and part of the face remain. In the background is what appears to be a high wall of large squared blocks behind which trees are growing.

Of less importance are a double-headed *herma* representing a bearded Bacchus and a bacchante, and the head of a boy. Among the ruins also were discovered three marble pieces of columns decorated with elegant ornamentation of leaf and scroll-work; also several sections of columns, some Ionic capitals, etc. There were also fragments of a marble balustrade, fragments of a stucco cornice with reliefs and pieces of Aretine cups; many fragments of marbles which had served for the ornamentation of the walls and pavements. One of the rooms had a pavement of simple black and white mosaic. Other pavements were in *opus spicatum*.

During the period of decadence the villa lost its primitive splendor and was reduced to being a factory or storehouse, as is proved by the discovery of large *dolia* and *amphorae*, a stone-crusher, some lamps, and fragments of rude vases. To judge from some bronzes of the Constantinian period and from a brick having in the centre the Constantinian monogram, it seems probable that the villa was adapted to its new uses about the fourth century A. D. The destruction of the building took place in consequence of barbarian invasions. A number of these sculptures were mentioned by Professor Petersen in the *Mith. arch. Inst.* (Rome) x. 1895, No. 1, p. 92.

The site of Santa Marinella corresponds to the *statio* on the Via Aurelia, called *Punicum*, in the Peutingerian Itinerary, and this identification is commonly accepted. This *statio* must have been included in the territory of the ancient colony of *Castrum Novum*, the site of which is proved by various discoveries (especially inscriptions) to be about two miles further north of Punicum at the present farm called LA CHIARUCCIA. The beach near which *Castrum Novum* was situated takes the form of a semi-circle, but is without port or means of defense. On the other hand, the promontory of Santa Marinella, twelve metres above the level of the sea, bent in the form of a semi-circle to the south, forms a bay and a natural port which is even now used. The importance of this promontory was well known to the ancients who placed there a mole, the foundations of which can still be seen. It appears as if this were the port of *Castrum Novum*. On the promontory above the port and on the spot where the mediaeval castle and the fortifications added by Gregory XV are placed, are still to be seen Roman ruins which extend also over the esplanade called IL GIARDINO. Everything points to the existence of a grandiose villa on this hill-

side which overlooks the sea-line for the longest distance. Important excavations were carried on in these ruins during 1838-1840 which are mentioned in the *Bullettino dell' Istituto* (1838, p. 1; 1839, p. 5; 1840, p. 15). There came to light at this time the beautiful Greek statue of Meleager now in the museum of Berlin (see the Berlin catalogue of ancient sculptures 1891 p. 93 No. 215). It was buried in the ruins of a hall overlooking the sea, the walls of which were covered with slabs of black marble the better to bring out the whiteness of the Parian marble of the statue. The hall was reached by a gallery paved with slabs of African marble of yellow, red and *pavonazzo*: this gallery was partly destroyed when the wall of the battery was built in the year 1621. Within the hall and the gallery were found capitals of *rosso antico*, and at a short distance from the statue of Meleager were fragments of columns of alabaster and pieces of lead-pipe on two of which were stamped the name of the owner of the villa: GNEUS DOMITIUS ANNIUS ULPIAN, who, according to Börmann's conjecture, may be the famous lawyer and prefect of the praetorium who was killed in 228 A. D. Finally, in 1840, there was found in the same place a mosaic with varied ornamentation, and in the centre the composition of Orpheus charming the animals by his music. In 1890 a number of pieces of Ionic columns were found about three hundred metres north of the mediæval castle.

The constructions now brought to light in the Sacchetti property must belong to the same villa, both from the nearness of the two places and from the similarity in the mode of construction. According to some authorities this might be opposed by the fact that the Via Aurelia appears to divide the villa discovered in 1838-40 from the buildings now found. But anciently the Aurelia, instead of rising, bent to the left along the edge of the port at the base of the promontory which originally extended very much further into the sea. A further proof is the fact that the Roman bridge over the ditch of Castrica bends to the left toward the port, and is not at all on the axis of the present road. A side road paved with the usual blocks of basalt left the Via Aurelia about sixty metres north of the bridge and bending to the right led up to the villa.—*NS*, 1895, pp. 195-201.

SOVANA.—ETRUSCAN CONSTRUCTIONS.—In the Florentine periodical *Arte e Storia* (May 30, 1895) there is a communication from Cav. MARTINUCCI which gives the information that near the cathedral of Sovana there was found a rectangular building with wall formed of large blocks of tufa without cement, attributed to the third century B. C. In it were found pieces of tufa columns, terracotta tiles with reliefs, and terracotta sculptures. According to the general opinion, this structure was a temple with three *cellae*, although the writer was dis-

posed to see in it a private house. By the direction of Professor Milani of the museum of Florence, a report of this discovery will be drawn up and published in the *Scavi*.—NS, 1895, p. 224.

TELLENÆ.—DISCOVERY OF AN ANCIENT ITALIC CITY.—At the sitting of the *Accademia dei Lincei*, of April 26, 1896, Signor LANCIANI gave an account of the explorations which he has carried on at the site of the city of Tellenæ on the borders of the estates of *Castel di Leva* and of the *Falcognana*. He described the condition of the ancient fortifications, as well as the transformation of the city into a Roman villa.—RAL, 1896, p. 221.

SICILY.

CANICATTINI.—Professor ORSI reports that excavations in the mountains around Canicattini gave important results for the topography of the Byzantine period, and in a preliminary note on the subject he briefly describes the number of monumental groups which he discovered.

In the Alfano property at the point called MARTINO there must have been a quite extensive settlement during the early-Christian and Byzantine periods: there are evident traces of constructions over a considerable space of ground, but the most important thing is the necropolis, which includes three types of tombs that are certainly contemporary: bell-shaped trench-tombs opened up in the rock, and uncovered; tombs with *arcosolium* in the vertical sides of the mountain; sepulchral chambers, or rather small catacombs. Those of the first type, which were intended to contain only families, numbered over a hundred on the highest point of the Martino region; three catacombs of varied size were found on the south declivity of the hill; and on the western side, in the rocky banks of the Scagato valley, there are picturesque lines of tombs with *arcosolia* which at some distance would appear to be of the Siculan period. Alternating with them are small chambers with sarcophagi.

About six kilometres northwest of the Alfano-farm is a small group of Byzantine tombs at a place called TENUTE DEL VICARIO, and another larger and more important group, with small catacombs and traces of an inhabited centre, in a place called GROTTELLE DI SAN GIOVANNI.

South of Canicattini there exists an important necropolis on the hill called COZZO DELLE GUARDIOLE. Around three sides of it there are excavated in the rock bell-shaped trenches, tombs with *arcosolia*, and not less than six small catacombs. The town corresponding to the large acropolis existed a little to the east in the fields beneath the cemetery: this is shown by ruins above ground.

About eight kilometres south of Canicattini on the hills which enclose the Cava Grande valley, in the Stellaini property, Orsi found

remains of a late period: deep cart-tracks in the rock going in different directions, houses cut out in the rocks, and tombs of the three kinds described above. In the valley below was an ancient aqueduct which now repaired still furnishes water to a garden. Here there must have been a Byzantine town or village.—*NS*, 1895, p. 238.

GIRGENTI (=AGRIGENTUM=AKRAGAS).—AN ARCHAIC INSCRIPTION. —During last January an inscription was found on the western banks of the river Drago, the ancient Hypsas, and is now preserved in the Museum of Girgenti. The stone is a porous tufa, 105 cm. long, 53 cm. high and 18 cm. thick, in a good state of preservation with the exception of a break on the upper left-hand corner. An inexact copy of the inscription was published by Salinas in the *NS*, 1895, p. 239. M. Pollak recently took a photograph of it and deciphered the lettering as follows: . . *apos em tas ayxexaxw*. At the end is placed a small oblique line as an interpunctuation, and at the beginning there is still room for one or two letters. He therefore supplied HΙJAPOS, and considers the inscription as a sacred one, since by the word *ayxexaxos* can only be understood the goddess Athena. Salinas, on the other hand, seems to have considered this *ayxexaxw* as a proper name, thus making the inscription a sepulchral one. But the surname of the deity placed without a proper name is not a strange occurrence in archaic inscriptions. One strange point is the interpunctuation at the end of the line formed by a small oblique line for which there seems to be no analogy in archaic epigraphy. What sacred object is *iapòs τὰς Ἀγχεμάχῳ*? The stone itself, incomplete at the back, does not give any explanation, and it is very probable that it was mortised below the base of the object dedicated, whether it was a *κρατήρ*, *λέβης*, or *τρίπους*, or the image of the goddess herself. The Greek inscriptions of Girgenti have thus far numbered four; this fifth one is the most ancient of all. The western sign of the letter *chi* is given twice; thus the word *χρυσίπῳ*, inscribed on the handle of a vase found at Girgenti, is no longer an isolated example. The alphabet of Akrágas, as a colony of Gela founded by Rhodians, belongs to the western group of the Greek alphabets, a fact which is newly confirmed by the present inscription. Akragas was founded towards 581 B. C. The inscription may be attributed to the last decades of the VI century B. C., and is therefore a testimony to the existence of the cult of ATHENA AKRAGAS anterior to the time of the temple of Athens erected by Theron in 488 B. C.—L. POLLAK, *MIR*, 1895, pp. 236–39.

PANTELLERIA (ISLAND OF). — PREHISTORIC REMAINS. — DR. ORSI sends in the following preliminary report: “By order of the Ministry of Public Instruction I passed forty days in the island of Pantelleria exploring and studying its monuments. Although the season was

unfavorable and prevented me from studying, as I would have wished, the entire island, still the results obtained are interesting and may be summarized as follows:

"In the Mursia region I studied the large *agger* or wall of natural-stones already noted by Cavallari, and as there was absolutely no precise chronological indication, I am glad to report the fact that I succeeded in establishing that it partly surrounded a prehistoric village in which I carried on excavations, bringing to light traces of cabins of rough structure, gathering many pieces of worked obsidian, many of which were of anarchæolithic character, worked bones, bones of animals, remains of food and numerous ceramic fragments. I then especially turned my attention to the singular monuments, unique of their kind, called *sesi*. All those that remained I examined, measured, and some of them I photographed. I even excavated in those that gave some hope of results. Although all of them had been ransacked from time immemorial, I gathered here and there some remains of pottery, and even found one *cella* still intact with vases and the skeleton in place. There is no longer any doubt that these *sesi* are the tombs of the population which lived in the fortified village of Mursia; and there is no foundation for the opinion, often expressed, that they were houses.

"At Cape Fram, I discovered a small lithic manufactory. Of the classic Cossyra, and mainly of its acropolis, there exist important remains of walls on the hills called PULVERIERA and SAN MARCO. These were measured, photographed, and inserted in a topographic sketch. Particular attention was given to the beautiful cisterns by which the city was supplied with water; and I also studied the little that is known of the necropoli, which do not appear ever to have furnished Greek vases.

"Near the lake called *Regno dell' Acqua*, I found a temple, which had been destroyed a few months before, and I recovered some archaic terracottas of pure Shemitic character. I studied some small inhabited centres in the island, and also the coins and gems that are frequently found here; but on account of the bad weather I was unable to explore the western half of the island. From all that I saw I became convinced that Cossyra was never Hellenized but preserved its Shemitic character until the period of Roman occupation."—*NS*, 1895, p. 244.

SYRACUSE.—EXPLORATIONS IN THE CHRISTIAN CATACOMBS OF SAN GIOVANNI.—These catacombs had been already explored more than once, especially by Cavallari and Orsi in 1893. Now, Professor Orsi gives a report of his own investigations there during 1894 from January to June, and he adds that a general plan and study of the catacombs is being made by Dr. Joseph Führer of Munich, who has

long been making a specialty of the early-Christian cemeteries of the province of Syracuse.

Orsi's recent investigations confirm the opinion that the burial took place with the head of the body toward the north or toward the west. This is proved not only by the position of the bodies themselves but by the pillows carved at the bottom of the trenches. The exceptions are extremely rare and often depend on successive removals. Several times burials in mass in the same tomb were noted, a fact contrary to the spirit of the primitive church. There is no trace of embalming: this is symbolised, however, by numerous glass vases placed within and sometimes outside the trenches, which originally contained aromatics with which the bodies were aspersed. As a further preventive of infection, all the trenches and the *loculi* were closed with cements so perfect as to prevent any exhalation. Father Marchi notes, in Rome, deposits of bodies on beds of quicklime: in Syracuse and in some small and very early Christian tombs there were found large basins of terracotta full of lime which must have been used as a powerful disinfectant; in this catacomb of San Giovanni fragments of similar basins have been found. New and useful data came to light on the sale of tombs (*ἀγορασία*). In Rome such sales made by the fossors come to an end in the fifth century and are then assumed by the priest to whom each cemetery was confided. In Syracuse, on the contrary, they continued to take place between private individuals throughout the entire time during which the catacombs were in use.

Very little new material has been furnished in regard to the chronology of the catacomb. Only five dated inscriptions were found and these were of the years 399, 410-11, 416, 418 and 423 (?). It was precisely during the period after Constantine and through the whole of the fifth century that the catacombs were used by the inhabitants of Syracuse, but burials must have continued there even through the sixth and seventh centuries, because the thousands of bodies found there represent far more than five generations. This greater duration is shown also by the paleography, form and contents of the sepulchral inscriptions many of which are opisthographs, belonging, that is to say, first to a certain tomb from which, after many decades, they were removed to be used for others. These changes, destructions and enlargements are proved also by many inscriptions broken into pieces and covered with lime, and on rock afterwards covered by cement; by the overlaying of plaster with paintings of different ages, subjects and styles. It is difficult to say at what period burials ceased to take place in San Giovanni, but it would seem as if there were no inscriptions that could be with certainty attributed to the eighth or ninth centuries. However, during this time and later the catacombs con-

tinued to be frequented by pilgrims and by the natives as a place of worship and veneration. Of this fact there is, however, but little evidence, and this silence is attributed to the terrible devastation of the catacombs during the sixth and ninth centuries. This devastation was so great that we have now only the skeleton of the galleries which were originally rich with marble decorations and paintings, and of the chapels which were covered with mosaics; all these decorations—the altars, the carved and painted inscriptions, the metal and glass lamps—disappeared in the devastations which began in the fifth century with the Vandals, continued under the Goths in 549, and reached their culmination during the incursions of the Saracens, which commenced in 669 and continued in 705 and 740. It may even be that at this time the iconoclasts assisted in the work of destruction. Perhaps the greatest damage done by the Arabs was during the two sieges of 827 and 878; at the close of this last siege the city was taken and sacked during two months, and the catacombs certainly suffered irretrievably.

Orsi's report takes up the catacomb topographically, indicating at each point the discoveries made. He begins with the south section. In the first gallery was found an inscription of the third year *post. cons.* of Theodosius II, which would give the year 410 or 411; the whole floor of this gallery was occupied by a quantity of broad rectangular trenches long ago uncovered and despoiled. In one of these were six skeletons of adults, three with their heads to the north and three to the south, besides two children. This abuse already referred to was written against by Tertullian, and Pope Vigilius issued a decree against it in 537. In one of the sepulchral inscriptions the name of the deceased—Eutichiane—is inclosed within a crown by the side of which stands a palm. This would lead one to believe that she suffered martyrdom, as a crown and a palm are the signs of martyrdom in the pre-Constantinian period. But as this inscription can hardly be earlier than the beginning of the fourth century the question remains in doubt. In the second south gallery there is an inscription of a certain *Lurritanus* which is one of the few Latin inscriptions that were found, all the rest being Greek; the Latin is extremely careless, not to say incorrect, and is dated in the year 418 and under the consulship of Honorius and Theodosius. Another inscription found here is interesting not only because it records the sale of a tomb, but because it gives, as the name of the principal person interested, *Felix the physician*—the first physician of Syracuse mentioned in Christian inscriptions; it is also interesting as mentioning the three witnesses to the sale: their names are Peter, Marcian and Mezius. In another inscription there is a peculiar confusion of Latin and Greek in the writing of

the epitaph of a man named Mareas. In a rotunda—which is also the centre of this part of the catacomb and was decorated with paintings, monumental inscriptions and sculptural decorations—there was found an inscription which is interesting for its form and content. It reads : DOMNA FIDELISSIMA FEM MARINA SAP IIII PATRICI| TEODULI IN PACE D II KALL MART. The woman mentioned here was of important position ; the wife of the patrician Theodulus. This rank of patrician shows that Theodulus must have occupied one of the highest positions at the Byzantine court, and might also have been Governor of Sicily. The fourteenth gallery has a lunette which contains one of the few paintings that have been preserved in this catacomb ; immediately below the arch are flowers, and in the lunette the Virgin is seated, facing the spectator, between two large red circles within which are two monograms. In the north section of the catacomb there was found a little figure of a bull in alabaster executed with great truthfulness and skill. In the third gallery there was found an inscription which was one of the most important ever found in any of the catacombs of Syracuse :

ΑΛΕΞΑΝΔΡΟ
ΥΚΕΡΟΔΟΤΗΣ
ΜΝΗΜΙΩΝΕΝΓ
ΥCΕΠΙCΚΟΠΟΥC
ΧΕΠΕΡΙΩΝΟCΘΕ
ΠΩΛΗCΕΝΕΡΜΙΟ
ΝΗΗΘΥΓΑΤΗΡΚΕ
CΑΡΙΟΥ

Ἀλεξάνδρου καὶ Ῥοδόπης μνημίων ἐν γὰρ ἐπισκόπου ὁ (?) χεπερίωνος ὃ ἐπω-
λῆσεν Ἑρμιόνη θυγάτηρ Κεσαρίου.

The meaning is clear ; this tomb belonged to Alexander and Rhodope, and it existed near the tomb of Bishop Keperion, and was bought by Hermione. This fact has considerable topographic importance, because the short gallery where the inscription was found unites the second and third north galleries, and its east end is at a short distance only from an important tomb of an unknown person which was illustrated by Orsi in the *Scavi* for 1893 (pp. 292-4). If this be not the tomb of the bishop, it is certain, however, that the entire gallery is occupied by a series of tombs belonging to distinguished persons and families, so that in any case we can locate the bishop's toward the south end of the first and second north galleries. The name itself of the bishop was unknown in the early history of Syracuse, so that this mention of him acquires further importance. Orsi conjectures that the name *Keperion* or *Ceperion* is a corruption from Ciprian, and that we may have here the name of the deacon Ciprian who in the period between

593-597, in the time of Gregory the Great, governed the property of the Roman church in Sicily. At this same point was found an interesting inscription on the back of a classic marble shield surrounded by a crown of laurel. The name of the deceased who was mentioned was *Chrisianê*. It is interesting to note that in another inscription found at this point the person is said to be a native of Syria. Orsi remarks that the only previous example of an inscription mentioning the quality of foreigner in the deceased person which had been thus far found, was one with the name of Paul of Ephesus.

In this part of the catacomb there are a number of pagan cisterns which have been made use of and turned into rotundas in the midst of and at the junction of galleries; it was convenient to make use of them as *lucernaria* for the admission of light and air into the gallery. The so-called rotonda of Antioch at this point is a magnificent circular domical excavation which was originally sumptuously decorated with marbles and paintings; around it was a bench which contained twelve sarcophagi. At the western end of the gallery which Orsi calls the minor *decumanus*, is a large well-illuminated chapel or *cubiculum* which was originally decorated with paintings and marble incrustations of which many remnants were found, including a parapet. One of the arches was even decorated with mosaics.—ORSI in *NS*, 1895, pp. 477-521.

FRANCE.

THE HISTORY OF GAUL.—M. Héron de Villefosse presented to the *SAF*, (May 8, '95) two memoirs by Professor OTTO HIRSCHFELD, of especial interest for the history of Gaul; they are extracts from the *Sitzb. d. Akad. der Wissensch.* of Berlin (section of philosophy and history). The first is entitled *Timagenes und die gallische Wandersage*: it contains some valuable remarks on the origin of the immigrations of the Gauls in upper Italy, and on the geographic names of the country which they definitively occupied between the Alps and the Pô. The author has studied, with his usual critical ability, all the literary texts relating to his theme. The second memoir, which is entitled *Zur Geschichte des Christenthums in Lugudunum vor Constantin*, touches upon the question, so frequently approached, of the introduction of Christianity into Gaul. His work has been impartial and sincere. This important dissertation will be read with the greatest interest, for in it the study of the monuments and inscriptions of Lyon, combined with that of the hagiographic documents, has once more furnished Professor Hirschfeld an occasion of showing to what point epigraphic and archæologic knowledge is indispensable to historians.

THE BLOOM OF FRENCH SCULPTURE IN THE MIDDLE AGES.¹—The work of Dr. Voëge is beyond all praise. It is only about a year since it appeared, but it has already become, so to speak, a classic, and justly so, for it offers an almost complete series of information, most conscientiously brought together and discussed, on a subject highly interesting to the greater number of artists and archæologists.

The thesis is this: the grand portal of the Cathedral of Chartres, executed in 1145, is the *chef d'œuvre* of the statuary of that epoch and a prototype of the beautiful portals with statues of the XIII century. But what is the origin of the Portal of Chartres itself? It is the adaptation to the northern style of the rich, sculptural compositions with which the artists of Provence ornamented the columns of their cloisters, as at Saint-Trophime of Arles and at Moissac, and the piers of their portals as also at Saint-Trophime and at Saint-Gilles. Provence, which possessed many beautiful antique fragments and sought to reproduce them, had alone been able as early as the first half of the XII century to create a school of monumental statuary, which soon fell into decay, but the efforts of which bore their fruits, for the northern artists were inspired by it and adapted it to their own genius.

This thesis is presented forcibly and with an abundance of monuments: what alone is wanting is an obvious resemblance and a sure chronology. Deprived of these two elements, the argument, however interesting and concise it may be, does not satisfy the critic. It would appear that the styles were more different and the dates probably nearer to each other than the author thinks; and some of his juxtapositions suggest no resemblance. The proportion, the style, the subjects are diverse: the statues of Saint-Trophime and of Saint-Gilles are placed between the columns, those of Chartres against the columns; and it is certain that the style of portals and of piers ornamented with long statues extended, towards the middle of the XII century, throughout entire France—from Autun and Vézelay to Saint-Georges-de-Boscherville or Moissac; from Arles and Saint-Gilles as far as Saint-Étienne de Corbie (Somme), Honnecourt, and Cappelle-Brouck (Nord).

As to the origin of monumental statuary, I should look for it rather in the region of Auvergne which, from the beginning of the XII century at least, furnished a great number of beautiful figured capitals (Saint-Nectaire, Issoire, Orcival, Mozac) where the study of antiquity is evident, and which previous to the construction of the portal of Saint-Trophime had applied statuary to the decoration of the piers of the portal at Notre-Dame-du-Port of Clermont. These are facts which

¹ VOËGE (Dr. Wilhelm). *Die Anfänge des monumentalen Stiles im Mittelalter, eine Untersuchung über die erste Blütezeit französischer Plastik*. Strasbourg, Heitz, 1894, pp. XXI-376. 58 vignettes and a photographic plate.

Dr. Voegelé appears not to have remarked, but, even should his conclusions be rejected, his book will remain precious for the quantity and the scientific value of the researches which it contains.—C. ENLART, in *RC*, 1895, No. 40.

AGEN=AGINNUM (NEAR).—A farmer in the commune of Hautefage, while digging in a field, brought to light an inscribed altar of white marble, dating from the second century. The inscription appears to demonstrate that Agen was already called Aginnum at that early date. The most ancient monument of the local history of Agen had hitherto been a milestone of the fourth century in the Museum of Agen.—*RAC*, 1895, p. 447.

AMIENS.—The ancient church of the Franciscans was demolished in 1889. There was found under the choir of this church of the XIV century a subterranean passage, which must have been a sounding vault for developing the sonority of the church, like that at the cathedral of Noyon. They found numerous inscriptions and epitaphs, two piscines, some glazed tiles, ointment-pots, some beautiful fragments of tomb-stones. From under the substructure they took out fragments of Gallo-Roman ceramics.—*RAC*, 1895, p. 169.

BOURBON-L'ARCHAMBAULT (ALLIER).—The remains of a Roman temple have been discovered at this ancient bathing-place. Around this temple have been found superb mosaics in geometric designs in white lime-stone and black schist from Buxières-les-Mines. The fragments of columns, of vases, and some coins of the first empire have also been brought to light. The mosaics are still to be seen and are very well preserved.—*AM*, 1895, p. 138.

CHAMBÉRY.—BRONZE STATUETTE.—The Museum of Chambéry possesses a bronze statuette found in 1861 near the village of Détrier (Savoy). It is 15 cm. high and set upon a round base also of bronze. It represents Aphrodite as a young girl. She holds in her right hand a long tress of hair which falls over the shoulder upon her breast. The left hand rests upon her thigh. The expression of the face is still youthful, but the entire movement of the body is harmonious. The series of monuments to which the statuette belongs is well known. It is an Aphrodite Anadyomene such as Apelles painted in his celebrated painting at Kos. This was a frequent theme in Hellenistic art: paintings, marbles, bronzes, terracottas, engraved stones reproduced it. Bernoulli has distinguished the variants and successive transformations. To one of these classes belongs this statuette, namely, that in which Aphrodite is represented holding some toilet attribute. In the present case, however, she seems to have laid aside the mirror and to be engaged in dreamy reflection upon her beauty. It may be most closely paralleled by a bronze statuette in the museum at Dres-

den, published by Furtwaengler (*Meisterwerke der griech. Plastik*, fig. 122, p. 622). An inedited bronze in the Museum of the Louvre (Longpérier, *Notice des bronzes ant. du Mus. Louvre*, No. 130) forms the last link in this series. Though to be referred to the Hellenistic period, it may be regarded as a distant reflection of the style of Praxiteles.—J. DELAMARRE in *RA.*, 1895, p. 286; pl. ix, x.

ESMANS (SEINE-ET-MARNE).—While M. Castel, proprietor of the domain of Esmans, was making a new road across his property, the workmen uncovered enormous blocks of stone fastened together with bars of iron and presenting the character of Roman construction. On clearing away a mound at a little distance, two other blocks were found still larger measuring 2 m. in length; beside these, they discovered numerous pieces of money, axes, vases and different objects, also some skeletons, one of which measured 2.33 m.—*AM*, 1895, p. 139.

MAGNEBAL (HAUTEFAGE).—NITIOBRIGIAN INSCRIPTION OF THE FIRST CENTURY.—M. Mowat communicated to the *SAF* (July 17, '95), on behalf of M. THOLIN, an inscription which had just been brought to his notice by M. Aché, mayor of Laroque-Timbaut (Lot-et-Garonne). M. Mowat showed a squeeze and a design of the inscription. The monument consists of a quadrilateral base of white marble, and the age of the inscription can hardly be later than the first century. This inscription constitutes the most ancient epigraphic document concerning the people whom Caesar, Strabo and Ptolemy have made known to us under the name of Nitiobriges, altered into Antobroges by the copyists of Pliny, and *Nitiobro(ges)* by that of the Table of Peutinger. It is besides a material witness to the fact that the site of this monument was on the territory of a people who had been politically organized into a city since the first century, with a local senate at its head *Ordo decurionum*. The name of one of its principal magistrates, the edile M. CLAUDIUS SEVERUS, must be added to the municipal tables of Gaul. The inscription reads: *Num(ini) Aug(usti), M. Cl(audius) Severus, aedilis, permiss(u) ordinis c(ivitatis) N(itiobrigum), d(e) s(ua) p(ecunia) p(osuit)*: "To the divinity of the emperor, Marcus Claudius Severus, the edile, with the permission of the Order (of the decurions) of the city of the Nitiobriges, has erected this monument at his expense."

MUIDS.—GALLO-ROMAN AND MEROVINGIAN CEMETERIES.—At the March 6, '95 sitting of the *SAF*, M. Adrien Blanchet read a communication from M. L. CONTIL with regard to the antique cemetery of Muids (Eure) from which we extract the following: "Muids is a commune in the arrondissement of Louviers, situated on the road which leads from this city to the Andelys; it is built along the borders of the Seine. This situation had attracted, from the time of the Romans, a population traces of which are to be found on various points of this region.

"At the beginning of 1894, an inspection of the human bones and broken pottery which were scattered over the soil on the site of the station of Muids showed that an important cemetery of the Merovingian period had existed at this point. Permission to excavate was granted, but, after the work had lasted for three days, it was stopped by the administration.

"*Gallo-Roman Cemetery*.—On the west of the Merovingian cemetery of which we have been speaking there have been found a certain number of Roman objects: a large *olla*, various vases; pins of bone and of bronze; bronze basins with scalloped edges, which probably contained alkaline substances, for the metal was colored blue; the diameter of these basins is 235 mm. The greater part of the burials were by inhumation; they were found at a much greater depth than the Merovingian sepultures, that is to say, on a level with the road and almost facing the chateau of Muids. A fragment of frieze in soft stone, a large stone ornamented with a moulding, and other limestone fragments suggested the presence of a pagan temple at this point; also a number of denarii and quinarii of Constantine the Great.

"*Merovingian or barbarous Cemetery*.—Immediately by the side of the Roman remains, and even on top of them, on both sides of the road from Daubeuf, were found a number of sarcophagi of soft limestone, grouped by threes and fours to the number of a dozen; the covers, often broken, were flat and the angles sometimes drooping. Among them was the coffin of an infant.

"Numerous burials had been made at intervals but the real Merovingian cemetery was found between the station and the road from Daubeuf. We observed at this point about twenty-two rows of forty tombs, forming an *ensemble* of about 900 inhumations. The bodies reposed in the earth; they were sometimes surrounded by a chamber of plaster, but oftener by a row of blocks of limestone. In the tombs were found objects in iron, bronzes, glassware, pottery.

"*Ironware*.—The arms consisted of battle-axes, javelins, a sort of large arrow, *scramasaxes*, knives of various forms. As being unique, we will cite a large bill-hook, a poignard, a very flexible sabre, two pairs of shears, clasps, plates of a sword-belt, also two buckles.

"*Bronzes*.—The bronzes found were not decorated, circular plates, round balls, a buckle, six small slender rings, several heavy rings, one with a large stone, having three signs, difficult to decipher, a button, a fibula, pincers, nails.

"*Glassware*.—The most interesting part of the sepulchral furniture was the glassware, which was distinguished for the variety and richness of its forms. Twenty pieces were intact, and as many as fifteen were broken. The glassware was found at the head while the pottery

was at the feet. (1) The most beautiful piece is a long footless horn, a sort of vase 20 cm. in height; it resembles one which has been described by M. de Baye in his Anglo-Saxon tombs; (2) another and smaller footless horn; (3) various footless goblets 7 cm. high, recalling somewhat, by their forms, the bronze age—vases similar to these have been found at various points in France and England; (4) number of cups; (5) many small decanters; (6) large single black and yellow beads; (7) a bead bracelet or necklace; (8) an ear-ring, etc.

“*Pottery*.—The paste of the vases was light and fine, sometimes blackened by fire or by black lead, sometimes red, sometimes yellowish or white. The light-colored vases formed half of the specimens; they were never decorated, while those with the gray or black tint were more carefully modelled and ornamented with designs, such as horizontal fillets either sunk or in relief, mouldings and patterns formed of chevrons, teeth, *etc.*, simple vertical or parallel lines, rows of round or square points, *etc.* The usual form is that of a cup, the opening generally corresponding about to the height. Some vases are of other forms, and have handles or beaks; there was even found a *biberon* with a spout more elongated than on the Roman *biberone*.

“From the vicinity of the Gallo-Roman tombs for inhumation, the presence of coins of Constantine, the abundance of glassware, of vases with handles and beaks, of the *biberons*, from the beauty and purity of the ceramics, from the elongated form of the javelins, from the circular ornaments with a central point which decorate the bronze objects, in a word, from all these details we may conclude that a part of the population who buried their dead on the west was Gallo-Roman and went back to the iv cent., but that the greater part of the persons were buried at the end of the Gallo-Roman period and during the epoch of the invasions, that is to say, in the v and vi cents.”

NANCY.—The archæological society of Lorraine has been making excavations in the new quarter of the city of Nancy which have led to the discovery of an ancient necropolis. It contained about seventy tombs of warriors, women and children, having at their feet vases of coarse pottery; also various objects, coins, scissors, bronze pincers for removing hair, a *fibula* of silver, glassware, *etc.* There were also found Merovingian arms of the vi century, jewels, and the usual objects in pottery and bronze.—*RAC*, 1895, p. 350.

NANTES.—At SAINT SIMILIEN in the diocese of Nantes, upon the site of the present church of that diocese, have been found the remains of an ancient Pagan edifice which was probably partly destroyed in the year 270 A.D. The excavations undertaken in this church have brought to light numerous stone coffins with a variety of ornamentation, some crosses, and parts of vestments.—*AM*, 1895, p. 138.

NOYON.—THE EVANGELARIUM OF THE ABBEY OF MORIENVAL.—This evangelary, which is now preserved in the Cathedral of Noyon, is known as a manuscript of the Carolingian period. It is not, however, to the manuscript itself but to its binding that our attention is here directed. On the principal side the cover has a framework of ivory exhibiting a peculiar braided ornament which is narrower at the top and at the base than on the two sides of the cover. In the centre is a plaque of bone crudely ornamented, having a border of its own of rough leaf-work. Into this plaque were inserted five ivory reliefs, three of which still remain. The central one represents the *Crucifixion*, a saint and an apostle. There are also four circular cavities in which were deposited relics. The inscriptions carved on the interspaces read as follows: RELIQUIE DE LIGNO PARADISI ET DE SEPULCRO Domini; RELIQUIE DE Sancto MARCELLO MARTIRE ET [de] Sancto CASTORI MARTIRE ✠; DE Sancto CALVARIO; [DE] Sancto CARILEFFO; [DE SANCTO SIMP]LICIANO; — [DE] Sancto SEROTINO. The other side of the cover has a similar border of ivory surrounding a central plaque of bone in which were also inserted four ivory reliefs, the central one representing Christ giving the key to St. Peter and a parchment scroll to St. Paul. On the four sides of this are the symbols of the four evangelists around which are inscribed incorrectly the well-known lines of Juvenecus as follows: MATheus HIC RESIDENS HOMINEM GENERALITER IMPLET; MARCUS VT ALTA FREMIT VOX PER DESERTA LEONIS; IVRA SACERDOTII TENET LVCA S ORA (sic) IVVENCII; MORE VOLANS AQVILAE VERBO PETIT ASTRA IOHANES: KARLVS IMPERATOR AVGVSTVS; KRISTIANA RELIGIO; LOTARIVS IMPERATOR AVGVSTVS. At the top and at the base were inserted two coins, one of which is a penny of the time of the emperor Charlemagne and the other of Lothair. These covers, the ornamentation of which corresponds in style with a few well-known ecclesiastical objects, may be assigned to the latter half of the tenth century.—E. MOLINIER in *MMAI*, 1895, pp. 215–26.

OISSEAU.—At the sitting of Feb. 27, '95, of the *SAF*, M. l'abbé H. Thédénat gave, from an account, published by M. P. LE VAYER in *L'Ouest littéraire et artistique*, some particulars with regard to the excavations carried on among the Roman ruins of *Oisseau-le-Petit* (Sarthe). There have been discovered a number of important monuments: (1) an edifice of rectangular form divided into several rooms of very varied dimensions; the work of clearing out is not yet finished, but one can already form an opinion of its vast dimensions: (2) a theatre

22 m. in diameter, considerable remains of which still exist: (3) a temple, the *cella* of which, measuring 12 m. on all its faces, is the only ruin still left standing: (4) baths which were supplied by an aqueduct.

Around these buildings a considerable space is covered with sub-structures, among which were found fragments of antiquities in great numbers and of all kinds.

PARIS.—CATALOGUES OF THE BRONZES OF THE BIBLIOTHÈQUE AND OF THE VASES OF THE LOUVRE.—The catalogue of the bronzes of the *Bibliothèque nationale*, published by MM. BABELON and BLANCHET, brings before scholars a rich series of objects some of which are of capital importance for the history of Greek art and for the archæology of France. The collection of bronzes of the *Bibliothèque* is not merely described with all the erudition which one might expect from these two authors; it is truly published, for, following the method which is at present used for all scientific catalogues, the text is abundantly illustrated. We find at the same time, in this beautiful volume, the commentary, the bibliography, and the reproduction of each monument. M. EDMOND POTTIER is preparing an illustrated catalogue of the antique vases of the Louvre which will serve as a scientific and indispensable complement to his recent volume, where, under a modest form and title, he has written with so much science and taste, for the visitors to the galleries of the Louvre, a veritable history of the origin of keramic industry in Greece.—*Comptes Rendus AIBL*, Jan.-Feb., 1896, p. 102.

CLUNY MUSEUM.—The director of the Museum has acquired an important monument of gold-work and Limoges-enamel of the beginning of the XIII century. It is a reliquary containing the relics of saint Valère, the patron of Limoges. It is in copper-gilt, and measures 26 cm. high by 35 cm. wide. The saint, clad in a close garment adorned at the wrists and about the neck with chased stones of red and green, and over all a mantle which covers her from the shoulders down, is seated upon a throne. She is beheaded and holds her head in her hands. This head is *repoussé* and charmingly carved. The saint is seated upon a throne which bears in red enamel the letters S. V. (*Sancta Valeria*) and is richly carved and adorned in enamels of black and red.—*CA*, 1895, p. 263.

The Triptych of St. Sulpice.—The beautiful triptych which E. SAGLIO publishes in the *MMAI*, (1895, pp. 227–33) is one of the *chefs-d'œuvre* of the French ivory-carvers of the XIV century. The subjects figured are arranged in two horizontal bands the uppermost of which represents *Christ bearing his Cross*, the *Crucifixion* and the *Deposition*. On the lower band are represented the *Adoration of the Magi*, the *Virgin and Child* between two candelabra-bearing angels, and the *Presenta-*

tion. This triptych is remarkable for the refined character of the sculptures, which exhibit noble figures, well-arranged draperies, and no small knowledge of anatomy. Distinct traces of painting still remain. This triptych was in the Exposition of 1889, and has since been added to the Cluny Museum.

BIBLIOTHÈQUE NATIONALE.—A FOUR-FACED BRONZE STATUETTE OF MERCURY.—At the Feb. 6, '95 sitting of the *SAF*, M. ADRIEN BLANCHET made the following communication: "Among the bronzes of the Oppermann collection now preserved in the department of the medals and antiquities at the *Bibliothèque nationale*, there is a curious statuette of Mercury which merits a description. The god is standing, and has a head with four faces; the front face is beardless and surmounted by two wings; the two faces placed above the shoulders are bearded, and the face at the back is beardless. Otherwise, the statuette does not differ from the other figurines of Mercury. In the right hand, which is thrust forward, the god holds a purse; the left hand held a caduceus which has disappeared. This bronze, found at Bordeaux, measures 95 mm. in height, and is rude in style. The ancient lexicographers mention a four-headed Hermes, the work of Telesarchides, which existed in the Keramichos at Athens. It was probably the boundary of a crossway, and it is evident that we must not seek in this Greek work the prototype of the rude Gallo-Roman statuette. But the type of the four-faced Mercury, could it not have originated in the land where the statuette of Autun was discovered, as well as many other three-headed figures? M. Robert Mowat has considered certain three-headed monuments as rude representations of Janus Quadrifrons, of which the posterior head had been left incomplete on account of the destination of the monuments (R. Mowat, *Notice épigraphique de diverses antiquités*, 1887, p. 44). This theory might apply to those monuments which corresponded to the *hermae* and the *termini* placed at the crossways in Greece and at Rome.

LOUVRE MUSEUM.—On the eighth of July was inaugurated the hall of antiquities from North Africa. The new hall is situated at the foot of the Daru staircase, which leads to the *Nike* from Samothrace. The monuments which are exhibited in it come from the various regions of North Africa: Cyrenaica, Tripoli, Tunisia, Algeria and Morocco. There is a summarized catalogue of the antique marbles. The African hall, in particular, with its annexes, is given more than 450 numbers, with a brief description accompanying each one, indicating its provenance and how it was obtained. The greater part of these monuments are the result of archæological missions. The gallery contains a large number of fine and most interesting mosaics.—*RAC*, 1895, p. 360.

SILVER VASE FROM TELLO.—The Sultan has presented to the Louvre the famous silver vase of Tello, which was found by M. de Sarzec in 1888, on the site of the ancient Shirpurla, and then passed to the Turkish government in accordance with the conditions of the excavations. This vase is believed to be one of the oldest surviving examples of engraving upon metal.—*Acad.*, March 14, '96.

PARIS (NEAR).—**MUSEUM OF ST. GERMAIN.**—At a sitting of the *AIBL* (March 8, '95), M. HÉRON DE VILLEFOSSE presented a silver *patera* ornamented with interesting basreliefs which had been given to the Museum of Saint-Germain by M. Noblemaire. It was found near Aigueblanche in Savoie together with another similar *patera*. The decoration of the handle is very remarkable; it is an extremely interesting specimen of Alexandrine art. Among the basreliefs are Bacchic masks, ring-paroquets, a naked child, small Hermae in a grotto, a syrinx, a pinetree, etc.; all these disposed with much grace and originality. These basreliefs are executed with delicacy and relieved with gilding. The two *paterae*, when they were first discovered, were lying one inside the other. This find brings to mind the one made in 1862 in the Rhône, between Arles and Tarescon, where two decorated silver *paterae* of similar form were discovered; these are now preserved in the Museum of Avignon.—*RA*, June, '95.

PERIGUEUX.—**ROMAN REMAINS.**—M. Héron de Villefosse presented to the *SAF*. (April 10, '95), in the name of his colleague the Marquis de Fayolle, a pamphlet entitled *Fouilles de la tour de Vésone*. Important works executed at Perigueux, in the course of this year, around the tower of Vésone, for the establishment of an archæological square, have brought to light the remains of ancient constructions which belong to the edifice to which the tower was attached. According to the archæologists of the region, this edifice was the *cella* of a temple consecrated to the tutelary goddess of Vésone. Whatever these ruins may be found to be, they constitute one of the most important remains of Roman civilization in Gaul.

POMMIERS (AISNE).—The excavations at Pommiers have disclosed a necropolis containing about three hundred tombs which must have belonged to the period from the seventh to the fourteenth century. The numerous sarcophagi appear to have been broken open and pillaged. Some buckles of steel inlaid with silver, some money, and one vase were found. The entire collection is without value, except to local history.—*AM*, 1895, p. 137.

REIMS.—**XIII-CENTURY FRESCO DESTROYED.**—At the sitting of the *Comité des travaux* (Dec. 16, '95), M. Eugène Müntz read a communication from M. JADART with regard to a fresco of the XIII century preserved in the charter-house of the Cathedral of Reims: This

painting discovered in 1850 has just been destroyed in the course of the restoration of the façade of the north portal. Happily M. Jadart was able to have a photograph taken of it before its destruction, and this photograph shows, without doubt, that it was a work of the XIII century. The scene is very interesting; it contains three persons: one occupied in writing a charter; the second in receiving this charter; the third in placing it in an edicule.—*BACT*, 1885, p. cix.

SAINT NICOLAS (WAES).—In the course of the restorations at present being made upon the earliest church of St. Nicolas, they have removed the layers of plaster which covered the first six columns of the great nave and have brought to light some fine frescoes which appear to date from the XIV century. Each fresco appears to represent an apostle. The figures are of natural size, and the colors are still very bright, although they have suffered from the bed of cement under which they have been hidden.—*RAC*, 1895, pp. 185–86.

SAINT-PAUL-THROIS-CHÂTEAUX (DRÔME).—In constructing the railway from Nyons to Pierre-latte and the southern precinct of the town of Saint-Paul-Trois-Châteaux, there was discovered at the depth of 2.50 m., and under a mass of ashes, the remains of a Gallo-Roman city apparently 500 met. in extent. Various objects were brought to light, notably a mosaic in geometric designs, 9 m. long and 5 m. wide; a pavement in black and white marble; the shafts of columns; capitals of soft stone; coarse Roman tiles four or five cent. thick; *amphorae*; many beautiful specimens of pottery; curious basreliefs; *etc.* According to the Abbé Boulomoy, this city dates back to an early period and is of very considerable importance.—*RAC*, 1895, p. 351.

SAINT-PONS DE THOMIÈRES (HÉRAULT).—The abbey church here is a type of the less known fortified churches of the XII century in the south of France. The north and northwest portions of the church serving as the enclosure of the monastery were the only parts fortified and they appear to have belonged to the end of the XII century. The fortification has two stories: On the first, a circular gallery communicating with the interior by means of loopholes opening upon the triforium; on the second, another gallery, also circular, is sustained on the exterior by a great arcade resting on pilasters. Each arch is pierced above with machicolations for defence. Four square towers, of which three remained until the troubles of 1567, raised to the height of the roof, and a well which is still to be seen in the interior of the church, complete the system of defence. One notices on some stones of the east and south façades, constructed in 1716 from material which was once a part of the old choir (1450), certain signs and figures known as masons' marks. Without discussing the origin, age or the meaning of these marks, we observe that they are like some found at

Agde, Aigues-Mortes and at Roryan upon monuments constructed at different epochs, and that some correspond exactly with a great number of signs affixed to the minutes of the notaries of Saint-Pons (from 1530-1540) by the illiterate of certain professions.—J. SAHUC, *AM*, 1895, p. 124.

SAINT-QUENTIN (AISNE).—A FIND OF ANCIENT COINS.—In demolishing a sixteenth-century house a laborer struck with his pick a vase of reddish clay, and upon examination the contents were found to consist of 494 coins dating from the second half of the fifteenth century and the first years of the sixteenth. The coins are both foreign and domestic; some of them artistically executed. This is the fourth find of this kind made at Saint-Quentin during the last ten years.—*AM*, 1895, p. 136.

SENS=AGENDICUM.—The restoration has been begun of a monument built by the Romans in the town which was destroyed at the end of the third century for the reconstruction of *oppidum Senonum* which the Emperor Julian found so fortunately placed to check the violence of invaders from beyond the Rhine. The walls of this *oppidum* were almost entirely demolished in the course of the present century, and have furnished hundreds of the carved stones which to-day compose the Gallo-Roman museum of Sens. M. Julliot has chosen twenty-six of these stones and has drawn them to the scale of one-tenth. By the aid of these drawings he has been able to reconstruct a façade presenting four windows, 3 m. broad and 4 m. high. The bays of these windows are framed in rich mouldings. They are crowned by quadrigas drawn by sea-horses. Their lower portions are decorated with bas-reliefs representing scenes from the baths, and others which are episodes taken from the wars of the giants and the gods. These rich windows are separated from one another by half-engaged columns, the shafts of which are entirely covered with vines and branches loaded with leaves and fruit. In some of them children are displayed and various kinds of animals and birds. These windows have their bays strengthened by iron bars spaced at 13 cm. apart. The façade probably rested upon a foundation, and each window must have been crowned by a triangular pediment supporting the quadriga. To what monument is this splendid façade attributed? It is probably that which belonged to the baths which certainly existed in the Roman Agendicum, where an aqueduct 15 kilometres long has been found, and an inscription recalling the rebuilding by Hadrian and Trajan of porticoes, and the distribution of baths and oil to the people of both sexes on the day of the inauguration of these porticoes and ambulatories. With the aid of recent discoveries the Latin inscription found at Sens belonging to the edifice built in honor of Caius Caesar, son of Agrippa

adopted by Augustus, has been completed. His titles are enumerated in this inscription: C. CAESARI AVGVSTI F | DIVI NEPOTI PONTIFICI | COS. IMP. PRINCIPI | IVVENTVTIS | CIVITAS SENONVM. — JULLIOT, *AM*, 1895, p. 125.

SPAIN.

ANDALOUSIA.—PHOENICIAN NECROPOLI.—M. Clermont-Ganneau read before the *AIBL* (May 8, '96) a paper by M. DE LAIGUE (former consul at Cadiz) upon the Phœnician necropoli in Andalousia. The first excavations go back to 1887, when were uncovered three tombs juxtaposed, formed of large slabs solidly placed, two of which contained bones, fragments of bronze, a bone collar, a gold ring with an agate on which is engraved a personage in oriental style. The third tomb contained a magnificent marble sarcophagus of the type called anthropoid, the cover of which, sculptured in high-relief, represents a man with thick hair, long and curling beard, who is robed in a tunic falling to his bare feet. The left arm is folded upon the breast and the hand holds some fruit; the right arm is extended and close to the body; M. de Laigue supposes that the right hand held a laurel crown painted green, traces of which were still to be seen before the washing to which the monument was subjected. This sarcophagus must be of Phœnician origin and it may be considered as an authentic proof of the occupation of Gades by the Phœnicians. In January, 1891, some earthworks undertaken upon another point led to the discovery of another necropolis containing sixty tombs exactly like the preceding. Finally, in 1894, there was discovered on the side of the convent of Regia a group of tombs identical with those of Cadiz. Among the monuments which were found in them we call attention to an intaglio with a symbolic Egyptian representation; a bronze statuette of Osiris; three ornaments, partly gold, and partly bronze, in the form of cylinders, surmounted respectively by a lion-head, a hawk-head and a ram-head.—*RC*, 1896, No. 21.

CHIPIONA —PHŒNICO-PUNIC NECROPOLIS.—At the June 12, '95, sitting of the *SAF*, M. Samuel Berger read a note from M. DE LAIGUE, on a Phœnico-Punic necropolis discovered at Chipiona, on the bay of Cadiz. The following are the circumstances under which this discovery was made: During the winter, a number of frightful and unprecedented storms devastated the coast of Andalusia and uncovered a serried line of tombs near the famous convent of Regia (a dependent of Chipiona and not far from Rota). The material of the tombs is *caracolillo*, a stone which is common in that country. The number of flagstones employed was generally five, disposed as usual

in the form of an *aljibe* or small cistern. These flagstones have been displaced so as to remove them from the danger of further risings of the sea. Some of the tombs are finished with masonry, which appears to indicate a relatively recent period. Finally, one of these tombs is so carefully polished on the outside that it would appear to have been prepared for receiving a coating or painting which, if they ever existed, have now entirely disappeared. The alignment of all these mortuary receptacles is rigorously geometric, and (as usual) the feet of the defunct are turned toward the east: however, either by design, or rather by displacements during the long extent of time, the heads seem slightly inclined toward the north. There were no vestiges of either sepulchral furniture or jewels, as at Cadiz.

BELGIUM.

ROGIER VAN DER WEYDEN AND FLEMISH ARTISTS IN ITALY.—M. MÜNTZ publishes in the *RAC* (1895, pp. 191–6), a paper on paintings of Rogier van der Weyden at Milan and Florence, his portraits of Sforza and the Medici family, adding some notes on Flemish and German artists who worked in Italy during the fifteenth century. It was already known that this great Flemish artist undertook a journey to Italy in 1449–50 and was received with the greatest honors by artists and princes. He received special hospitality at Ferrara and at Rome, and in the first of these cities he worked under Lionel of Este. The two paintings that are especially analyzed in this article are his *Crucifixion* now in the Museum of Brussels, and the *Virgin with Donors* now in the Museum of Frankfort, both of which were executed in connection with the painter's sojourn at Milan and Florence. The Brussels painting was formerly in the Zambeccari collection at Bologna. The attribution of the *Crucifixion* to Rogier has been contested by such critics as Hymans and Fétis. In the lower part of the painting are three kneeling figures of donors—Francesco Sforza, his wife Bianca Visconti, and his son Galeazzo Maria. A study of the portraits shows that the portrait of Francesco Sforza was executed at about the same time as the medal of him by Pisanello executed in 1447, and this date corresponds with the date of Rogier's journey. In regard to the Frankfort painting, while critics have recognized in the figures of Saints Cosmas and Damian portraits of members of the Medici family, they seem to have erred in their identification, according to Müntz. Crowe and Cavalcaselle see in them the portraits of Pietro and Giovanni. In one of the figures, that of S. Cosmas, Müntz sees the great Cosimo de' Medici himself, who would have been about sixty years old at the time of Rogier's journey. The face corresponds with the medallion of

Cosimo executed about ten years later. While suggesting Lorenzo for the other figure, M. Müntz leaves the identification in doubt. He calls attention to and reproduces a magnificent drawing of the fifteenth century, now in the Museum at Cologne, that reproduces these two figures from the picture, which seems to be an early copy from the picture rather than a study for it by the artist himself.

M. Müntz has some notes on Flemish painters who worked in Italy during the fifteenth century, adding a number of names to those which were already published by himself and other critics: such are the sculptors Corrado or Conrad (Arcevia), Gualtiero or Walter (Sulmona), Giovanni di Gocto (Naples); the painters, Martin of Cologne who became a member of the corporation of painters in Padua in 1485, Sogelmo of Melignis or Mechlin in Flanders, in the same city. Among the painters on glass is George of Germany, who worked in Rome under Sixtus IV; among wood-inlayers is Gondolo, who worked for Duke Frederic of Urbino; among goldsmiths is Ren Precht and "Berardino," who both worked in Naples, and a number of other goldsmiths and makers of textiles.

HOLLAND.

NIMÈGUEN.—EXCAVATION OF A CARLOVINGIAN CHAPEL.—Excavations, undertaken and directed by Dr. Konrad Plath, have been made at the place now called Valkhof, where the imperial palace erected by Charlemagne was formerly found. These excavations have resulted in discoveries relating to the original form of the Carolingian Chapel. This construction, the aspect of which was singularly altered by the elevation of the soil and by architectural modifications, has assumed a new aspect of great beauty. As the result of this work, the communal Administration of Nimègue has decided to reestablish the imperial chapel in its original order, and to continue the excavations at the expense of the city. Dr. Plath has undertaken the study of all the palatine Chapels of the French emperors and later of the German, and he proposes to publish a collection of these studies, illustrated with numerous plates and photographs.—*RAC*, 1895, p. 91.

On pp. 475–482 of *RAC*, 1895, J. Helbig has reviewed (with reproductions of plates) the work which Dr. Plath has written on *La chapelle octogonale et les ruines du palais impérial à Nimègue*.

WINTERSWYCK.—A RENAISSANCE DUTCH FRESCO.—In the choir of the church at Winterswyck has been discovered an important mural painting of very remarkable quality and execution; and by reason of its date (the end of the fifteenth or beginning of the sixteenth century) it is of special interest for the history of Dutch art.—*CA*, 1895, p. 327.

GERMANY.

BERLIN.—**PORTRAIT BY MEMLING.**—The Berlin Gallery has recently acquired the portrait of an elderly man by Memling. The subject is represented nearly full-face and crowned with a high, black cap. Behind him is a low wall to the left of which is a bright-colored marble column, and in the background a landscape with a river, bridge and castle. The picture is somewhat suggestive of the manner of Jan van Eyck, but has nevertheless all the characteristics of the work of Memling. The management of the light, the fine, delicate drawing, as well as the character and costume mark this as one of his early works. Another early work of Memling has recently been acquired for the museum at The Hague.—BODE, *JK*, 1896, p. 3.

GARMISH (BAVARIA).—**RENAISSANCE FRESCOES.**—The old parish church of St. Mary at Garmish in Upper Bavaria has an octagonal choir in which Renaissance frescoes have recently come to light. On the epistle-side only the upper portion of the paintings are preserved: here was a Madonna seated with the Christ-child and on either side an angel. The lower portion was destroyed by the erection of an oratory. On the gospel-side, where formerly stood the *ciborium*, the wall-painting is still preserved. Here is represented a *Madonna della Misericordia* (or Madonna sheltering the people beneath her mantle) many examples of which occur in Italian and German paintings of the xv century. Here the mantle of the standing Madonna is upheld by angels, on the right is the pope, a cardinal and knight, and on the left, priests and laity beneath whom is inscribed *Ora pro nobis, Mater misericordiae*. This painting occupies the upper portion of the pointed arch of the vault. Further down is a painting in three divisions. In the centre, God the Father holds the crucified Christ over whom hovers the dove of the Holy Spirit. On one side of this group under a painted baldachino is St. Corbinian, the patron of the diocese; on the other side the full-armed St. Sigismund. Below this was formerly the sculptured *ciborium*, on either side of which was painted a flying angel. Not far from Munich in the parish-church of Feldmoching is found a painting of a similar Madonna together with a painting of the *Visitation* assigned by Prof. Riehl to the years 1430-40.—*K*, '95, p. 164.

MUNICH.—**PAINTING BY LUCA SIGNORELLI.**—The old Pinacothek at Munich has lately acquired a painting by Signorelli. This picture, circular in form, represents the Madonna, who, with a graceful motion, turns towards the infant Jesus asleep at her side. This figure differs from the traditional type in its fuller forms and in the color of the vestments, a red mantle and a violet robe. In the background are antique monuments; a young man just come from the bath putting on his sandals.—*RAC*, 1895, p. 91.

MÜNSTER.—ROMAN MOSAIC-PAVEMENT.—In Münster, near Bingen, has been discovered a large Roman mosaic-pavement with rich figured decoration. The central field exhibits *Helios* on a chariot drawn by two horses. Over his body is thrown a chlamys and from his head proceed eleven rays. This central field is surrounded by twelve pictures from the cycle of the sun. The mosaics are finely executed and fairly-well preserved.—*Kunstchronik*, 1895, p. 75.

NÜREMBERG.—PHOTOGRAPHS OF PICTURES IN THE NATIONAL MUSEUM.—Valuable material for the history of early-German painting is being furnished by the series of photographs taken by Friedrich Hoeffle of Augsburg. The National Museum of Nuremberg is rich in paintings of early masters from Nuremberg, Augsburg, Ulm and Regensburg, and of anonymous paintings of the fifteenth century. This gallery contains also interesting works of the old masters from Köln and the Netherlands. Hoeffle's photographs are taken on isochromatic plates which give the color values. Besides the 198 photographs from Nuremberg, he has made 151 from the gallery at Augsburg and some 30 from Noerdlingen.—*Kunstchronik*, 1895, p. 89.

SARREBOURG.—TWO GALLO-ROMAN DIVINITIES.—At the Jan. 31, '96 sitting of the *AIBL*, M. SALOMON REINACH presented the photographs of two Gallo-Roman altars recently discovered at Sarrebourg (ancient department of the Meurthe) in the course of the construction of some barracks. On one of these altars is represented the god with the mallet, accompanied by a female divinity. This couple have been known for a long time, but no inscription has thus far revealed the names of these personages thus grouped. The altar of Sarrebourg shows that they were called *SUCELLUS* and *NAUTOSVELTA*. M. Michaelis, who has published this monument, believes that he is able to refute a theory brought forward in France, according to which the god with the mallet is identical with the supreme god of the Gauls, whom Caesar calls *Dispater*. M. Reinach devoted himself to showing that this opinion is entirely sustainable, and that the new discovery tends to set aside the opinion of those who would assimilate the god with the mallet with the Roman god *Silvanus*.—*RC*, Feb. 10, '96.

SODERSLEBEN.—DISCOVERY OF A PAINTING BY WOHLGEMUTH.—At the Castle of Sodersleben, near Halle, has been discovered a painting by Michael Wohlgemuth in excellent preservation representing Christ upon the cross surrounded by the holy women, princes, priests and soldiers.—*CA*, 1895, p. 327.

AUSTRIA-HUNGARY.

DALMATIA.—VANDALISM.—Mr. W. Law Bros writes to the *Athenæum* (Aug. 8, '96): "Having just returned from a visit to the Roman

remains in Dalmatia, probably unsurpassed in Europe for interest and magnificence, I would wish to record the fact that the superb Romanesque tower, with its Roman foundations, at the entrance to the Mausoleum of Diocletian at Spalato, has been completely and, to my mind, wantonly destroyed. Fragments of capitals and sculptured stones of all dates, from the third to the twelfth century, are lying about the ground, and some of them are being built into the new structure which is taking the place of the old. The Dalmatian authorities are anxious to encourage the visits of the English tourist to their country, and they have very much of interest to attract him; but surely to rebuild their antiquities is hardly calculated to do so."

THE DALMATIAN SCULPTOR, JEAN DE TRAU. — M. MÜNTZ observed (at the *AIBL* of Feb. 21, '96) that there has been so much said of the rôle played by Italian artists outside of Italy, that it is only just to signalize the services rendered to Italy by foreign artists. One of the greatest among them and certainly the least known is the Dalmatian sculptor, JEAN DE TRAU. The French, German and Italian art historians have known only one thing with regard to him up to this time: it is that he took part in the building of the mausoleum of Pope Paul II (died in 1471) preserved to-day in the Grottoes of the Vatican, and sculptured the beautiful figure of Hope, the cast of which one may see at the Museum of the Trocadero. Thanks to certain documents of Slavic origin, communicated by M. Louis Leger, Professor at the *Collège de France*, M. Müntz has been able to complete the biography of this master, and to enrich his work by a monument up to this time inedited. He shows that Jean the Dalmatian after having worked at Rome went to Hungary and became the principal collaborator of king Matthias Corvinus in the decoration of the edifices raised at Pesth. After the death of the king, the artist returned to Italy, and executed in 1509, for the Cathedral of Ancona, a mausoleum which exists still. —*RC*, March 9, '96.

BULGARIA.

THRACIAN BASRELIEFS WITH GREEK INSCRIPTIONS. — At the Feb. 15, 1895, sitting of the *AIBL*, M. SALOMON REINACH read a paper on a series of basreliefs with Greek inscriptions which had been communicated to him by M. Dobrusky, curator of the Museum of Sophia (Bulgaria). These monuments, all of which were discovered in ancient Thrace, are of great interest for the understanding of the local cults and of the constitutive elements of the ancient language, of which, as yet, we know almost nothing. They form a valuable complement to the collection of Thracian inscriptions which were formerly published by Albert Dumont and reëdited by M. Homolle. —*RA*, June, '95.

THRACIAN INSCRIPTIONS.—Under the title: *Die alten Thraker*, M. TOMASCHEK has begun the publication of a *Corpus* of all that remains of the Thracian language (*Sitzungsberichte de Vienne*, t. cxxx, 1893). Many new names appear in the inscriptions collected in the Museum of Sophia which M. Dobrusky has published in the *Sbornik* (1894, No. xi), and which he communicated to the *Académie des Inscriptions* on Feb. 15, 1895.

Another quite important series of inscriptions from Bulgaria has been published by M. SCORPIL and commentated by MM. Jirecek and Tomaschek.

THRACIAN COINS.—The Museum of Sophia has been enriched by a treasure of very well preserved coins from Abdera, from Parion, and from the Chersonnesos, which were discovered in the environs of Mount Rhodope. A summarized catalogue of them has been published by M. Dobrusky (*RN*, 1895, p. 103).

DACIA.—I will call attention to a brick discovered at Recka (Romula) on the left bank of the Danube near Sistova, with the curious inscription: Τοῦ Τρωκοῦ πολέμου καθ' Ὁμηρ[ον μάνθανε τάξιν]. It is without doubt the end of a mnemonic poem used in the schools to initiate the children in the recital of Homer.

ISTROPOLIS (MOESIA).—The Greek dedication of an altar to the Nymphs makes known the Ionian tribe of the Αἰγικορεῖς (*AEM*, 1894, p. 81). It is known that Istropolis was a colony of Miletos.

KALLATIS (MOESIA).—In the environs of this city (at Mangalia) has been found a decree in honor of a Chersonnesitan; the epitaph in verse of a woman who had died in childbirth; rules for the sacrifices which were to take place in an edifice called Δασυλλεῖον (there is known to be a Διώνυσος Δασύλλιος at Megara); and a Gnostic inscription on a gold amulet (*AEM*, 1894, p. 99).—S. R. in *RA*, Dec., '95.

SOFIA.—**CHRISTIAN ANTIQUITIES.**—At a sitting of the *AIBL* (July 24, '96), M. Le Blant announced that he had received from M. DOBRUSKY, director of the national museum of Sofia, impressions of two inscriptions engraved on marble which were found in 1894 at the time of the opening of the street called Positano. + *Hic positus est Deme-trius diaconus.* — — *Decius hic famulus (Sancti) Andreae* + . — A second letter from the same scholar calls attention to a very recent discovery—between the walls of the ancient basilica of Santa Sophia, the palace of the Sobrania and the State printing-office—of three tombs in masonry which contained a glass bottle, bronze *fibulae*, and some coins of the period from Valens to Justin II. Within the precincts of a church situated near the same basilica the substructions of which were uncovered in 1888, there were discovered the three following Christian inscriptions: + *Hic requiescit Florentia virgo* + . — + *Ενθα κατακίτε*

Μαρια παρθενος + . — Ενθα κατακιτε Αμμουκισ απο Σελμουντος + . It would seem as if these inscriptions should be placed towards the v or vi century. The *F* of the word *famulus* of the second epitaph assumes the form of an *E*; as yet M. Le Blant has not found it engraved in this way before the year 488. The same word *famulus* followed, as here, by the name of a saint in the genitive is found on the marbles of the v or the vi century.—M. Le Blant also called especial attention to an object found in 1893. It came from a tomb which was concealed within the apse of the basilica of Santa Sophia. This tomb, which was covered by a large slab, contained decomposed bones, remains of embroidery in gold, and a small locked *capsa* of silver, 7 cm. high and 8 cm. wide. The front is decorated with the Constantinian monogram; the back, with a cruciform monogram; the sides show geometric ornamentation. This *capsella* contained earth, or rather (M. Dobrusky thinks) mould coming from the decomposition of organic matter. M. Le Blant is inclined to think it is a box containing relics, which was buried with the deceased.—*RC*, 1896, Nos. 33–34.

TOMISWAR = TOMIS (THRACIA).—Leaving on one side the Latin inscriptions, I will call attention to the base of a statue with dedication, fragments of epigrams, a list of members of a college, and a Byzantine exclamation, *εἰλεός μοι ὁ θεός*, painted in white on a small vase (*AEM*, 1894, pp. 88–99).—S. R. in *RA*, Dec., '95.

TURKEY.

CONSTANTINOPLE.—S. REINACH writes in *RA*, Dec., '95: "THE MUSEUM has received the following objects, a list of which I owe to the kindness of M. Baltazzi: (1) Two large Phrygian inscriptions (?) coming from Euyuk, vilayet of Angora (excavations Chantre); (2) Colossal head in marble of Zeus, and Laws of Ilium (excavations at Hissarlik and researches in the environs), also a quantity of indigenous and Mykenaeen pottery which M. Smith has catalogued and classified in series in a hall on the ground-floor of Tchimli-Kiosk; (3) Roman objects (glass bottles, pottery, a winged genius in terracotta playing with a dog) coming from the necropolis of Biga near Lampsakos; (4) an admirable gold ring on the bezel of which is engraved a Venus threatening Cupid with a small stick, coming from a tomb at Lampsakos; (5) from a tomb on the acropolis at Rhodes, a large amphora 46 cm. high, with red figures on a black ground representing an Eleusinian scene; (6) the Artemis called Persic of Dorylaion; (7) the monument of Hierapytna; (8) the Hittite lion of the fountain of Kalaba (Perrot, t. iv, p. 713); (9) a complete Ionic capital from Nandrea (Koldewey, p. 34); (10) a sundial of white marble from *Seleucis ad mare*; (11) from Adrianopolis a marble *σῆκωμα* 67 cm. long, 29 cm.

wide; it is divided into two registers, the first containing six unequal cylindrical cavities, the second seven circular cavities—on the marble table is sculptured the hind part of a lion; (12) the beautiful ante-Semitic inscription from Arykanda in Lykia (*RA*, 1893, II, p. 355); (13) from Gordion, female head in red limestone (23 cm. high) in the Phrygian style; it is to be published by M. Koerte; (14) the vase of Amasia (*CIL*, III. 6984), with a long Roman inscription and reliefs representing arms, military insignia, etc.; photographs and engravings have been sent to M. Mommsen.

"M. Baltazzi writes me; in consequence of the earthquake at Constantinople, a part of the old walls were thrown down. Near Top-Çapou, among the rubbish were found fragments of Byzantine sculptures; they are religious subjects, decorations, and some inscriptions of the same epoch, all badly mutilated. Our Byzantine collection is enriched by a basrelief of a Victory, which was walled in near the gate.

"Near the column of Arcadius, were found and exported to the Museum an Egyptian sphinx in red granite; the head was wanting. Within the enclosure of the old Seraglio, near Gul-hané, were found a large number of fragments of pottery and Byzantine coins.

"The government has undertaken, under the superintendence of the Museum, the restoration of the obelisk with freestone from the hippodrome; the stones that are lacking will be replaced by materials taken from the walls of the enclosure.

"In digging a well within the enclosure of the large *maîtrise* of artillery at Top-hané, were discovered two Greek inscriptions; one is a decree of 22 lines in honor of a prefect of Byzantium (second century A. D.); the second is Byzantine and difficult to read.

"Father Scheil makes known to the Museum, in the Peters foundation, a tablet from Nippur which represents 'a primitive rental-book without survey,' the plan of a vast property belonging without doubt to the temple of Ellil (*Recueil de travaux*, 1894, p. 36).

"A Byzantine basrelief which was set into the walls of Constantinople and which M. Mordtmann had placed in the Museum at Berlin in 1880, furnishes M. Strzygowski material for an interesting study. The subject is the *Calling of Moses*, which is represented almost identically on one of the doors of Santa Sabina at Rome. The article contains new indications on the Byzantine basreliefs and fragments of architecture in the Museum of Tchînli-Kiosk (*JK*, 1893, p. 65; *BZ*, 1895, pp. 225, 226)."

DARDANELLES.—ARCHAIC BRONZE STATUETTE OF ATHENA.—At a sitting of the *AIBL* (July 10, '95), M. SALOMON REINACH presented a bronze statuette of Athena, of archaic Greek style, which was recently discovered near the Dardanelles and acquired by the Museum of Constantinople. This statuette reproduces a type of which only one

example is known in statuary—that of a bronze colossus described by the historian Niketas and destroyed at Constantinople in 1203. M. Reinach gave reasons for thinking that this colossus was the Athena of the celebrated temple at Lindos, on the island of Rhodes. This archaic type was transformed during the epoch of Pheidias, but without any brusque interruption of the tradition. The influence of it was still to be seen in the Athena in gold and ivory of the Parthenon, as also in the colossal Athena called Promachos, the work of Pheidias on the Acropolis. According to M. Reinach, we have preserved an exact copy of this last statue in a bronze figurine discovered near Coblenz and bought by the Museum of Fine Arts at Boston.—*RA*, Oct., '95, p. 253.

RUSSIA.

SOUTH RUSSIA.—ARCHÆOLOGICAL DISCOVERIES.—The *Academy* of Dec. 21, '95, quotes the following from the Odessa correspondent of the *Times*: “By order of the St. Petersburg Imperial Archæological Committee the curator, M. Goshkevitch, has been making archæological excursions during the months of August, September, and October of the present year along the banks of the Dnieper (Borysthenes) and the Bug (Hypanis), especially in the district of which the villages of Stanislav and Kisliakovka are the centre.

OLBIA.—“The latter village is opposite the ruins of the ancient Olbia, a description of which has been given by Herodotos, wherein he states it to be surrounded by a wall with many towers, and distinguished for its extensive trade and the civilization of its inhabitants. The *Listok* states that the curator has found the traces of the ruins of this historic capital. The ramparts and inner parts are well preserved, while the ruins of the dwellings are still filled with the ancient building materials used centuries ago, and terracotta figures, with subjects from domestic life; pottery, and small vessels are still continually being discovered by the villagers.

ANCIENT SITES.—“The number of ancient sites discovered by M. Goshkevitch during his excursion is fifteen. The general character may be given as follows: Each one is situated on the steep bank of the river, which forms a natural defence against surprise attacks, and the other three sides are surrounded by ramparts in a good state of preservation, with the ruins of dwelling-places within the walls. One of the most interesting of these sites is called PROPASTNOE, situated on the edge of the ravine of the same name near the Monastery of Bisukov. Here many ancient Greek vessels were found, and both here and on the banks of the Bug were discovered pieces of money of the time of Theodosios the Great, who reigned near the end of the fourth century. In the village of KISLIAKOVKA evident traces were discovered of an

ancient Greek settlement, and here the curator discovered a head of a statue in a good state of preservation. Here, also, the peasants, a short time ago, unearthed a splendid Greek statue; but, being ignorant of its value, they destroyed it, although they sell to the first buyer the coins they find at the ancient site of Olbia, and many private persons in these parts have splendid numismatic collections of the Scythian and other periods.

FIVE TUMULI.—"Besides the cursory examination of these sites five tumuli were opened—two on the bank of the Dnieper and three near the village of Arkhanjelskoe, in the parish of Alexandrova. Four of these tumuli proved to be the graves of unimportant chieftains, there being nothing except the skeletons within; but the fifth, which was near the well-known Borysthenian burying-ground, contained a vault-like chamber, faced with oak blocks, and a floor that had been made white with cement or lime. A skeleton was lying on a stone slab, with extended arm-bones and on the wrist a bracelet of pure gold. Around the neck were four finely worked gold and amber necklaces, and near the skull there were the remains of a dark red colour, while at the hipbone was a kind of knife or sword. Thirty bone arrows in a quiver, as well as a corytos or bow-case, were near the skull, but the quiver crumbled away on exposure to the air. The skeleton also was so decayed that it crumbled to dust on being touched. Judging from the manner of the interment and the objects found, M. Goshkevitch thinks that it belongs to the Scythian period.

"In a ravine opening into the valley of the Dnieper a considerable number of mammoth bones were discovered; but they were only partly dug out of the ground last month, and so they will remain until next year, when it is believed that the Government will examine more extensively the ancient sites in the provinces of Cherson and Taurida.

"Owing to the lateness of the season, the curator was not able to examine the many ruins and sites of ancient settlements which are known to exist beyond the Monastery of Bisukov, although he brought away from there to the Cherson Museum a massive piece of statuary having on its two sides crosses and cypress leaves, as well as a bunch of prisob. This piece of work is believed to belong to the period when Genoese colonies were in a flourishing state on the shores of the Black Sea."

PUBLICATION OF ANTIQUITIES.—Volume xvii of the *Memoires de la Société Archéologique d'Odessa* (Russia), published in 1894, contains (1) inscriptions from Olbia and from Tyra; (2) a catalogue, by M. Yastrebov, of the antiquities of the government of Cherson; and (3) a paper on the alabastron of Psiax and Hilinos at the Museum of Odessa. All this remains almost unknown in the West: I notice, however, a good

summary of the paper of M. Yastrebov in *L'Anthropologie* (1895, p. 324), the work of M. Th. Volkov.—S. R. in *RA*, Dec., '95.

CRIMEA.—BARON DE BAYE presented to the *SAF*, (April 3, '95) numerous fragments of pottery of various manufactures and epochs brought from the Crimea. He showed his colleagues examples of antique Greek vases, fragments of oriental pottery of the Middle Ages (from the XII to the XIV century), and finally some specimens of a ceramic of indeterminate origin to which he especially called the attention of the Society. This pottery, decorated with animals, has not yet been studied, for it has been only recently discovered. It was the excavations of Theodosia and of Cherson which revealed their existence.

M. DE BAYE has given to the Louvre a series of the fragments of vases and terracottas collected at Theodosia.

CHERSON —DISCOVERY OF THE BYZANTINE CITY.—The excavations on the south of Sebastopol have led to the discovery of the great Byzantine city Cherson, which is to be distinguished from the town of the same name at the mouth of the Dnieper. The different quarters of the city and the principal buildings have been laid bare, and the finding of the ruins of no less than thirty churches shows the former importance of the place. The city itself is built upon the site of one still more ancient, and relics of Greek-Scythian art and culture are being daily unearthed, including coins with the symbol of the ancient city, the Diana of Tauris with the hind. An inscribed stone confirms the assertion of ancient writers that Chersonesos was a colony of the Pontic Herakleia. Dr. Kosciusko, the director of the excavations, has built a small provisional museum upon the spot, from which the most important of the "finds" are dispatched once a month to the Hermitage at St. Petersburg or to the Historical Museum at Moscow.—*Athen.*, Feb. 22, '96.

GREAT BRITAIN.

MURAL PAINTINGS IN THE SOUTH OF ENGLAND.—Mr. C. E. KEYSER read to the Archæological Institute (Feb. 5) a paper entitled: *Recently discovered Mural Paintings at Willingham church, Cambridgeshire, and elsewhere in the South of England*, but confined his remarks to Suffolk, Essex, Hertford, Kent, Sussex, Hampshire, Dorset, and Devonshire, leaving Willingham church to be dealt with in a subsequent paper. The author commenced with describing the XII and XIII-century paintings at Lakenheath church, Suffolk, and the Norman painting at Heybridge and Copford in Essex. Passing on to Littlebourne and Boughton Aluph in Kent, he dealt with the little church of Clayton in Sussex, and described the large and early representation of the Doom therein depicted. The paintings of the XIII and XIV centuries repre-

senting the Annunciation and St. Michael weighing souls, found at Rotherfield, were then described; also a fine example of St. Christopher at West Grinstead. Mention was made of a large XIV-century painting at Catherington church in Hampshire, representing St. Michael weighing souls, and the most recently discovered paintings at Wellow of the figures of St. Thomas à Becket, Edmund of Pontigny, Archbishop of Canterbury, besides other figures. The paper closed with descriptions of paintings to be seen at Wimborne Minster in Dorset and at Axmouth in Devonshire. Mr. Keyser promised to read the remaining portion of the paper at the May meeting.—*Athen.*, Feb. 29, '96.

ROMAN REMAINS IN BRITAIN.—Mr. Haverfield publishes in the *CR*, of Feb. '96, a third article on Discoveries of Roman Remains in Britain, which is a brief summary of the discoveries since May 1894, the date of his last article on this subject. He speaks of the excavations by the Newcastle Society of Antiquaries under Dr. Hodgkin during two years at

AESICA—**GREAT CHESTER**, one of the fortresses on the Roman Wall in Haltwhistle. The guard-chamber of the south gate yielded two very large and remarkable silver *fibulae* of late Celtic pattern, together with a silver necklace, some rings and other notable objects, all dating from about 200 A. D., and suggesting that the gate and guard-chambers may have been ruined at about that time. Outside the guard-chamber were found a number of bronze scales from a piece of Roman scale-armor. From the portions of ground-plan laid bare, it is evident that this fortress, like the others in north Britain, was full of stone edifices and therein differed from the forts along the Pfahlgraben. The masonry of the Wall and the fortress are found to be bounded together, thus proving that they were erected contemporaneously.

THE VALLUM.—The exploration of the Vallum shows that no "gromatic ditch" can be traced and that all its mounds belong to one work. The striking discovery was made near Birdoswald of a turf-wall 12 to 15 ft. wide with a big ditch in front running between and parallel to the Wall and the Vallum for about a mile and a quarter. It is pretty certainly Roman, but speculations as to its origin are deferred until further investigation.

BIRRENS.—In Scotland the Roman fort Birrens, near Ecclefechan, has been excavated with the result of finding several inscriptions and interesting buildings. It is probably the Roman *Blatum Bulgium*.

VILLAS.—Of lesser excavations there should be mentioned the villas at Darenth in Kent, Ely near Cardiff, and Sudely near Cheltenham. The first and the last of these are built on the courtyard type.

GREAT CHESTER.—The *Academy* (of April 11, '96) quotes the following from the annual report of the Society of Antiquaries of Newcastle-upon-Tyne: "The exploration of the Roman camp at Great

Chester has been successfully prosecuted by the Northumberland Excavation Committee, and the excavations have disclosed the existence of a western gateway unknown to Bruce and Maclauchlan. Interesting evidences are afforded of at least three distinct periods in the history of the camp, separated by intervening periods of demolition."

DORE (NEAR HEREFORD).—THE CISTERCIAN ABBEY.—During the summer of 1895 some interesting results were obtained by excavating on the site of the nave of the Cistercian Abbey of Dore, about twelve miles west of Hereford, at the southern end of the Golden Valley. Hitherto only an approximate idea of the length of the western arm has been possible. The excavations, however, have revealed the position of the west wall at its northwest corner, and also the bases of all the columns, except two, which supported the north arcade. The nave was of nine bays, divided by circular columns 3 ft. 6 in. in diameter, and standing on square bases or plinths. At the second column west of the "crossing" was found the base of the great rood-screen, partly composed of XIII-century worked stones reused. Many of these still retained traces of colour, and fragments of a shrine or tomb found close by were also elaborately coloured and gilt. The rood-screen crossed the aisles as well as the central nave. The side screen-walls between the columns of the nave west of the rood-screen—so characteristic a feature of Cistercian churches—were found in two bays, but toward the west end the destruction of the walls generally had been more complete, even the columns themselves being cleared away to the level of the footings. Some beautiful stone screenwork was found, of the XIII century, also fragments of armorial and embossed tiles. Burials have taken place for some years past on the site of the south arcade; and, quite recently, during the digging of a grave, the southern end of the rood-screen was discovered, and partially destroyed. Just west of this an elaborate Early-English cap from one of the large circular columns was found in a perfect state.—*Athen.*, Nov. 2, '95.

GLASTONBURY.—THE LAKE-VILLAGE.—At a meeting of the anthropologic section of the British Association, Dr. R. MUNRO submitted the third report of the committee on the Lake-Village of Glastonbury. During the year, 15 more dwelling-mounds and 500ft. of palisading had been disclosed, and nearly two-thirds of the border had now been traced. Many valuable relics had been obtained, among which were a flint saw, a complete ladder 7ft. long, a small door of solid oak, and an oval bronze mirror, a feature of late-Celtic art. The pottery was abundant and ornamented in late-Celtic style, uninfluenced by Roman art. Hence the discovery of this lake-village could not fail to shed much light upon one of the obscurest periods of British art. It was quite as likely that the pottery was connected with the pre-historic

iron age as with the Roman occupation. No fragment of Samian or of distinctly Roman ware had been found in the settlement. The mirrors were doubtless introduced from a foreign source. By the side of the mirrors, tweezers and antimony had been found. The skulls were dolichocephalic, of an Iberic type. The discovery was of the utmost importance, for it revealed the manners and avocations of the prehistoric people who occupied Glastonbury in the iron age.—*Acad.*, Sep. 28, '95.

KENT.—A PREHISTORIC METROPOLIS.—At Swanscombe, and in many of the surrounding parishes, great numbers of worked stones and tools can still be found on the surface, notwithstanding the vast quantities that have been picked off by collectors, or used for road-making and similar purposes. These tools belong to all ages, from the British back to that very remote period when the gravels were being deposited on the high plateau of Kent in pliocene times.

From the area of the site occupied by Swanscombe, and the vast number of stones indicating manufacture and use at the spot, it seems to have been a city of great extent, that possibly might make it the metropolis of that period, and so antedate the great capital that has grown fifteen miles further up the river. It is certain that this site was continuously occupied for an enormous period of time. At levels ranging from fifty to a hundred feet above the river, on the belt of chalk bordering the valley, is a huge deposit of mixed gravel, sand, and clay, for the most part containing in abundance worked flints and flakes. These generally are of such a character that they clearly indicate manufacture and very extensive use upon the site. The majority have no sign of abrasion or water-wear. Some have evidently fallen from the hand of the maker, and such edges as have not been used are as sharp and fine as when first struck from the flint. From the manner in which they were deposited with the gravel, it is possible that the town was built, at least in part, upon piles. These implements and chips constitute nearly all the evidence yet recognized of the countless generations of dwellers in this great settlement. Fortunately some human bones, and one very remarkable skull, have been discovered at Galley Hill (in this parish) in such a position that, apart from the powerful evidence of the very marked characteristics they furnish, no doubt can remain that they belonged to the race of men then living in this great town.

The stones used throughout the transition or prepalæolithic time are frequently very large, generally left-handed, and nearly always rough, but the ideal shape of the later axe is already clearly shown in them. Yet all these precede the time when this Kentish town was first occupied. The Thames (or its great predecessor) then ran more than a

hundred feet above its present level. With the myriads of untravelled stones that mark it as a site of occupation there occur occasionally other stones, of worn and travelled look, that were derived from the older gravels already noted. These are of ruder types, or are worn only, not fashioned. They prove earlier occupation of higher sites, and that man had already so far developed that with much skill he chipped stones, with beautiful symmetry, into good forms for use.

The large proportion of drills and graving-tools indicates a very considerable development of art or ornamentation of the softer materials doubtless used. This town was occupied so long that the Thames scooped out its valley over 50 ft. deeper, with no appreciable difference in any of its conditions. The woolly mammoth and rhinoceros were the big game of its hunters throughout this period, and their remains abound. Since the disappearance of these great beasts the river has cut down the valley 50 ft. further. In the clays and gravels of Swanscombe lies buried the evidence of much of the lives of our ancestors during all those unreckoned centuries. The men of Kent in this old town, as perhaps in many others, became skilled workers in flint, and possibly supplied surrounding tribes and nations, not with the raw material only, but with manufactured goods. Beautifully made axes, knives, gyrators, fabricators, drills, scrapers, spoke-shaves, graving-tools, hammers, netweights, and anchors, with other improved types of tools, indicate a considerable degree of development and civilization. The drills, spokeshaves, and graving-tools speak of much skill in working ivory, bone, and wood.—H. STOPES, in *Athen.*, Sep. 7, 1895.

OXFORD.—THE ASHMolean MUSEUM.—We quote the following from the annual report of the visitors of the Ashmolean Museum at Oxford: The year 1894 has been marked by valuable additions to the collections. The Egyptian department has been enriched by the chief results of Prof. Flinders Petrie's excavations at Koptos, including fragments of archaic sculpture and terracotta which are apparently anterior to the historic period of Egypt, and are the first objects of the kind yet known.

Capt. H. G. Lyons, R.E., has also presented a series of XII-dynasty stelae from the Northern Temple at Wady Halfa, and two hieratic stelae from the village of Mut in the Dakhla oasis, which are of great interest as referring to the artesian wells of the oasis, the registers of water, and other matters connected with its supply.

Dr. Fortnum has deposited, together with scarabs and other Egyptian relics, a very fine blue-glazed libation vase, with inscriptions showing that it was to be used for libations of wine and milk by the Osiris priest of Amen-Ra at Thebes. A series of scarabs and other

small Egyptian relics was procured by the Keeper during a visit to Lower Egypt.

A very interesting addition to the Oriental collection of the Museum has been made in the inscribed weight from Samaria presented by Dr. T. Chaplin. Through Mr. D. G. Hogarth's kindness, the Hittite collection received an important accession of seals and stone implements procured by him at Ain Tab in Cilicia.

The development of the part of our collections devoted to primitive Greece and the Islands has made considerable progress in the course of the last year. Mr. J. L. Myres has presented to the Museum a collection of Cypriote antiquities, the result of his recent excavations, including terracotta figures from a votive deposit near Larnaca, and a series of early tomb-groups, some of them of special chronological value from the association of imported Mycenaean vases with indigenous fabrics. Other Cypriote antiquities from Amathus have been given by the Trustees of the British Museum.

As the result of his explorations in Crete, the Keeper has been able to add to the Museum a variety of objects which throw a new light on the early culture of the Aegean peoples. Among these are a selection of early seal-stones, together with casts of similar objects taken in Crete, inscribed vases and other relics, which evidence the existence in the island of both a pictographic and a linear system of writing in pre-Phoenician times. Others display decorative features derived from XII-dynasty motives, and carry back the connexion of the Aegean peoples with the Nile valley to the middle of the third millennium B. C. This contact is further illustrated by a series of stone vessels of primitive forms from early Cretan graves. Other marble vessels of the same date from Naxos have been presented by Mr. J. L. Myres.

The Keeper has also been able to secure some interesting finds of bronze figures and weapons of Mycenaean date from votive deposits in Cretan caves, together with vases and other objects of the same period. Among the votive figures may be mentioned the third and finest example yet known of a bronze statuette of a Mycenaean warrior in a peaked helmet. The two others were found at Tiryns and Mycenae respectively. From Mycenae itself the Museum has acquired a set of gold pendants of characteristic forms.

Among the classical antiquities obtained during the last year may be mentioned an archaic bronze figure of Herakles in marriage costume, from the site of Gela in Sicily, an early terracotta relief of a Sphinx from near Kritsà in Crete, and a fourth-century red-figured krater from Capua, with a very beautiful design, perhaps representing the rape of Persephone. The Branteghen Cup, of Theban ware, no doubt from the temple of the Cabeiri, has also been purchased for the

collection. It bears comic representations of Odysseus and Circe, and of Boreas blowing the hero over the sea in a boat consisting of two amphorae. Dr. Fortnum has also deposited with the other objects of his collection two red-figured hydrias in most perfect condition, one representing a lady with two handmaidens, the other Apollo holding his lyre between two female flute-players.

From Athens were obtained a series of fine specimens of Dipylon vases, and from Argos and Olympia bronze figures of the same period, two representing horses, and the other a large beetle of remarkable type. These specimens of the geometrical period help to fill what has hitherto been a serious lacuna in the Museum.

Dr. Fortnum has supplemented his former munificence by the deposit on loan of almost the whole of the rest of his collection of Bronzes and Majolica, together with specimens of sculpture, glass, and other objects. The whole of this magnificent series is now arranged with the part of his collection already presented by him in the Renaissance Room.

Among the Bronzes are some of unique importance. Several of these works belong to the end of the fifteenth or the early years of the sixteenth century, including such masterpieces as the inkstand attributed to Riccio of Padua; another of Florentine work, in the form of a nude boy holding two cornucopias; and a North-Italian figure of Hercules striking with his club. A candlestick of North-Italian fabric (*circa* 1470) is probably unequalled for the combined delicacy and boldness of the reliefs with which it is adorned. An inkstand in the form of a sea-monster is attributed to Cellini, and two pieces—a recumbent Latona with her children, and a saltcellar supported by a kneeling male figure—to Guglielmo della Porta, a pupil of Michel Angelo. A figure of Venus is by Giovanni da Bologna, and there is another after Francia. Among the reliefs is a Deposition, perhaps a study by Donatello himself for the terracotta relief in the church of St. Antonio at Padua. There is also a German inkstand of great importance, signed by Peter Vischer, of Nuremberg.

Among the Majolica now deposited by Dr. Fortnum are some brilliant specimens of Italian lustred ware by Maestro Giorgio, and two early Gubbio dishes, richly lustred in ruby and gold, one representing a scene from one of Aesop's Fables, after a woodcut of 1485. There are some choice examples of Faenza and Caffaggiolo plates (*circa* 1520) and specimens of Diruta, Castel Durante, Urbino, and other fabrics, a Siculo-Moresque ewer, and a beautiful series of Persian and Rhodian Damascus wares. The glass includes a sixteenth-century enamelled jug, Venetian tazzas, and specimens of German, Flemish, and other work. Dr. Fortnum has also deposited two fine reliefs by Andrea della

Robbia. One of these, representing the Last Sacrament of Santa Maria Egittia, is a contemporary replica of one of the panels of Andrea's large altarpiece in the cathedral of Arezzo; the other is a tabernacle with the Virgin and Child executed by Andrea, in Luca's manner, 1470. —*Academy*, April 6, '95.

SILCHESTER.—EXCAVATIONS OF 1894.—Six and a half acres of the site were thoroughly and carefully examined, and, though these excavations did not reveal any large building, they were of no small importance, as they disclosed for the first time something of the industries of a Romano-British town. Twenty-one small hearths or furnaces, some circular and some oblong, were uncovered. With the exception of a medium-sized capital and base of a Doric column, and a large slab of Purbeck marble, no important architectural remains came to light. Of minor objects in metal, bone, glass, and iron, the usual variety has been found, as well as a few articles of more special moment. One of the special features of the year was the discovery of a hoard of 250 silver denarii of early date, ranging from Mark Antony to Severus. It seems probable that this hoard was concealed during the struggle between Albinus and Severus (A. D. 194–197), which closely concerned Britain.—*Athen.*, May 4, '95.

EXCAVATIONS OF 1895.—During the excavations in 1895 (resumed for the sixth year in succession), the area examined was about three acres and a half between the basilica and the west gate, and consisting of *Insulæ XIII* and *XIV*, immediately to the south of the two *Insulæ* excavated in 1894. The results are fully equal, both in general and particular interest, to those of the previous five seasons.

There was a remarkable contrast between the two *Insulæ* examined in 1895, *Insula XIII* being destitute of almost any remains save a few of the circular and oblong dyers' hearths similar to those discovered the previous year, whilst *Insula XIV* was practically covered by the foundations of two large and important houses. In both houses were a number of winter-rooms, warmed by hypocausts. The westernmost of these two houses was of the courtyard type, but it differed in a remarkable way from all Silchester houses yet uncovered in having the fourth side (which is usually open) covered by a range of large rooms with mosaic-floors. The northernmost room has in the centre a large panel of fine mosaic, about 15 feet square, composed of five large circles within octagons, and filled with stars and geometrical figures, the whole being enclosed by a broad border of braid work and set in a ground of red *tesserae*. The colors used are black, white, red, and yellow. About three-fourths of this pavement is intact.

The next room has an almost perfect mosaic-pavement composed entirely of fine black and white *tesserae* arranged in 81 squares or panels

of geometrical design coupled by fret-work. It measures about 14 feet by 16 feet, and is set in a ground of coarse red *tesserae*. The next room has a fine mosaic-pavement of about the same size as that just described, composed of 16 octagonal panels of black, white, red, and yellow *tesserae*, but, unfortunately, almost the whole is destroyed. A passage paved with ordinary red *tesserae* separates the three northernmost chambers from the other two. One of these has a plain red pavement only. The southernmost chamber retains a nearly perfect mosaic centre, about 14 feet square, formed of nine hexagonal panels with floral and other devices, all of good design and character. Remains of mosaic-flooring were found in other rooms, but the four in the eastern range were of large size and good workmanship. Three out of the four were in such excellent preservation that they have been taken up, and most cunningly and faithfully put together again and mounted. These large pavements, in common with the rest of the finds, will eventually be exhibited in the Reading Museum. So fine a series of handsome mosaic-pavements have never previously been secured from a single building.

The easternmost house was also of the courtyard type, but of curiously irregular plan. It has a street frontage of more than 200 feet, and extends backwards for over 150 feet. The most noteworthy feature of this house was the occurrence of a small chapel, wherein was the base of a detached shrine for the household gods. Its principal chambers were on the west side, and had mosaic-pavements almost entirely destroyed. A vestibule in the north part of the house, 12 feet wide and 54 feet long, has nearly the whole of a very remarkable mosaic-pavement. It consists of groundwork of common red and drab mosaic, arranged in long bands or panels, filled with squares or lozenges, and coupled by frets. In this are set, in somewhat capricious fashion, no fewer than five, if not six, panels of fine mosaic-work of excellent design. First, there are two small squares, each two feet across, placed side by side with an interval of a few inches. Then comes a large panel, six feet square, with a bust (much injured) within a circular border. Beyond this is a long and narrow panel of interlacing work, and beyond this again the remains of a fine panel (or, perhaps, two placed end to end) over 20 ft. long, which has evidently been almost entirely destroyed within the last few years through the agency of a "scarifier." Very few instances of so elaborate a combination of coarse and fine mosaic patterns have come to light in Britain. The occurrence, therefore, of so curious and perfect an example at Silchester is noteworthy. At the west end of the vestibule is a small room, on a lower level, with a very perfect floor of drab mosaic with a central panel of fine work, but this is injured in the centre. One

pavement is of interest because of the pattern indicating the exact position of the table and couches in the *triclinium*.

No architectural remains were discovered, save part of a small well-designed Doric capital.

Objects in bronze and iron and considerable portions of vessels of glass and of window-glass, as well as several glass beads, were found. There was also one specially noteworthy glass vessel found in a rubbish-pit of house No. 1, which is the gem of the exhibition. It is a pillar-moulded bowl, $4\frac{1}{2}$ in. in diameter and $2\frac{1}{2}$ in. in depth, of marbled glass, of a rich sapphire-blue colour streaked with white and yellow spots. Small fragments of such bowls have been found at Silchester and elsewhere in Britain, but this is the only complete example in England. This bowl was undoubtedly imported from Italy. Another remarkable object, which was also found in a rubbish-pit, is a block of wood, some 22 in. long, through which pass two large and perfect lead pipes. In front is the chase for another group of pipes which have been taken away. This arrangement represented, when complete, the force-pump described by Vitruvius as the *machina Ctesibica*, and is of peculiar interest as being the only example of Roman hydraulic machinery hitherto found in Britain.

Of the pottery may be mentioned (1) a fine bowl of unusual form, ornamented with a triple row of overlapping scales and covered with a greenish-yellow glaze, and (2) several of the pseudo-Samian bowls having good figure designs in slight relief, particularly one of a figure in a chariot drawn by a centaur. The coins were comparatively few in number, and of no special interest; they extend from Hadrian to Magnentius.

Probably the most interesting thing in the collection in the eyes of Romano-British antiquaries is the plaster design of a painted dado from chamber 22, house No. 1, of Insula xiv. A sufficient number of pieces of wall-plaster were recovered to be ingeniously pieced together, so as to display a bold and effective pattern. The pattern is formed by a series of rings and hollow squares of a grey colour upon a dark claret-red background, linked together by ears of barley with intermediate centres of blue cornflowers. This is a proof that just as the decorative house-painters of Italy drew their ideas from the flora around them, such as the vine, myrtle, or acanthus, so too did the artists of our islands from the cornfields that doubtless then surrounded the Roman city of Silchester.

The committee propose to continue the work this year in the adjacent Insulæ. About half of the area (100 acres) within the walls has now been systematically excavated, with most important results, but there is still several more years' work to be done before this great

example of a Romano-British city can be regarded as completely disclosed.—*Athen.*, May 2, '96; *London Times*, June, '95.

WATTON —EXCAVATIONS AT WATTON PRIORY. — In September, 1895, was resumed the work begun in 1893 of exhuming the remains and the ground-plan of the largest and wealthiest of the houses pertaining to the English order of Gilbertines. It is the only one that has been investigated. It will be remembered that the ground-plan of the conventual church, with many feet of walling in some places, was uncovered in 1894. The church was 208 ft. long by 51 ft. wide, exclusive of the irregularly-shaped transepts. It was found to be divided from end to end into two unequal parts by a partition-wall, arcaded above, to separate the sexes.

In 1895, the cloisters to the north of the church were proved to be about 100 ft. square. On the east side, nearly joining the north transept, is the large rectangular chapter-house. The great dorter, about 110 ft. long, was over this range of buildings on the east side, and was supported beyond the chapter-house by a vaulted undercroft, the bases of whose central piers were found. Beyond the dorter, the rere-dorter, of rather small dimensions, was uncovered. On the north side of the cloister was also a vaulted building with two entrances, the frater or refectory being above it. In all probability the cloister adjoining the church pertained to the nuns, who were twice as numerous as the canons at Watton. The canons' cloister and adjacent buildings have not yet been found.

The south chapel of the church, entered through an archway from the nave, has been opened out, and most of the altar was found standing save the top slab, whilst the altar-face was still tiled with yellow and black pavers arranged diamond fashion. The portions of pottery turned up are of great variety and interest, numbering at least twenty-five distinct kinds. They extend from vessels of Norman glaze down to an apothecary's pot of blue and white, lettered with the drug or spice it contained, of the first-half of the sixteenth century.—*Athen.*, Sept. 29, '95.

A. L. FROTHINGHAM, JR.